

An Appendix (VI)
to
An Inventory

Collection of Charles L. Pratt

Presented to the Library of the
Smithsonian Institution
by the Charles L. Pratt Foundation
dated December 12, 1902

708.1
F4A1

An Appendix (VI)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1915

CONTENTS

DWIGHT W. TYRON.

Painting in Oil 1

THOMAS W. DEWING.

Painting in Oil 2

Silver Points 2

JAMES McNEILL WHISTLER.

Drawings and Sketches 3

Lithograph 4

ORIENTAL PAINTINGS 5

ORIENTAL POTTERY 28

MISCELLANEOUS 32

The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTING

Morning Mist.

On wood panel—Oblong, 20"x14".

Signature, "D. W. Tryon," at lower left hand corner;
and date, "1914" at lower right hand corner.

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

OIL PAINTING

In White.

On canvas—Upright, 24"x20".

Signature, "T. W. Dewing, 1895," at lower right corner.

SILVER POINTS

Study of a Nude Model.

On white paper—Upright, 15"x12".

Signature, "T. W. Dewing," at right.

Study of a Young Woman's Head in Two Tones.

On white paper—Upright, 15"x12".

Signature, "T. W. Dewing," at lower left corner.

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER.

DRAWINGS AND SKETCHES

79. **One Pencil Drawing—"Portrait of Whistler"—by himself,**
 in 1843.
 On white paper—Upright, $4\frac{1}{2}$ "x3".
 Initials of Sir Seymour Haden in pencil, "S. H."
 From Seymour Haden Collection.
80. **One Pencil Drawing—"Portrait of Whistler"—by G. E. Poynter,**
 in 1858.
 On white drawing-paper—Upright, $7\frac{1}{4}$ "x $5\frac{1}{4}$ ".
 Monogram "G. E. P. 1858."
 Initials of Sir Seymour Haden in pencil, "S. H."
 From Seymour Haden Collection.
81. **One Pen and Ink Drawing—"Portrait of Whistler"—by G. E. Poynter.**
 On a sheet of note paper—Oblong, 9"x7".
 A pencil inscription "J. A. Whistler drawing Poynter, 1860," in the handwriting of Sir Seymour Haden, also his initials, "S. H."
 From Seymour Haden Collection.

Lithographs

JAMES McNEILL WHISTLER.

W. 149—Portrait Study. Miss Charlotte R. Williams....1 impression

Oriental Paintings

SCREEN

150. (13) **Artist Unknown. Possibly by Nomura Sotatsu. Born 1623. Died 1685. Japanese. Or by one of his followers.**
One four-fold screen.
Beautifully painted on paper, with lustrous background, in rich coloring.
Clusters of different varieties of blossoming shrubs rise from the banks of a stream. A large, silver moon rises in the background.
The four decorations were originally mounted on sliding doors. The places where the hand-holes were originally placed are plainly shown by modern repairs.
The right end panel, in lower corner, also shows repairs and the impress of a modern seal.
Height, 67½".

PANELS

102. (102) **Artist Unknown. Sung (?). Chinese.**
One panel.
Painted on silk in ink and tints.
At the entrance to a rock cave a Lohan sits upon a mat made of leaves. His single garment includes a cowl which partly covers his head and neck. He wears a full beard.
At his left, resting upon a pile of books, his staff is seen with a single shoe attached near upper end.
Behind him a young attendant, in kneeling attitude, rests upon a grass mat.
Background is in dull, deep black.
Both figures, mats, rocks, flowers and foliage are in ink and light-colored tints.
Silk considerably worn.
Unsigned and without seal.
Height, 12¾". Width, 12¾".

Oriental Paintings

PANELS

103. (103) Artist Unknown. Sung (?). Chinese.

One panel.

Painted on silk in ink and tints.

A Lohan and his attendant, in standing position, occupy the center of the composition.

The Lohan's right hand is extended upward and from the tip of his index finger a circling cloud drifts backward and upon it, in the distance, a small, seated figure of Buddha is seen. With his left hand he gently rings a bell.

Beside him his attendant stands holding an open book in his right hand, and waving his left hand above his head.

Background is in dull, deep black.

Both figures are in ink and light-colored tints.

Silk considerably worn.

Unsigned and without seal.

Height, 12 $\frac{3}{8}$ ". Width, 12 $\frac{3}{4}$ ".

104. (104) Artist Unknown. Sung (?). Chinese.

One panel.

Painted on silk in ink and tints.

Two Lohans in standing position; the one in advance holds an incense burner in his right hand and gazes upward at a dragon seen amidst clouds in the upper left hand corner; in his right hand he holds a long-stemmed lotus.

His companion stands slightly behind him resting with both hands upon a long staff, and also gazes upward toward the dragon.

Background is in dull, deep black.

Both figures, dragon and clouds in lighter tint.

Silk well worn with slight areas repaired.

Unsigned and without seal.

Height, 12 $\frac{3}{8}$ ". Width, 12 $\frac{3}{4}$ ".

105. (105) Artist Unknown. Sung (?). Chinese.

One panel.

Painted on silk in ink and tints.

A Lohan sits in a rustic chair facing the observer, and holds an incense burner in both hands in his lap.

At his side an attendant stands holding a wine glass in his right hand in the act of striking it with a small, slender object.

At the right, behind the attendant, a small table stands on which an incense burner and cup rest.

Background is in dull, deep black.

Both figures are in ink and light-colored tint.

Silk much worn.

Unsigned and without seal.

Height, 12 $\frac{3}{8}$ ". Width, 12 $\frac{3}{4}$ ".

Oriental Paintings

PANELS

106. (106) Artist Unknown. Sung (?). Chinese.
One panel.
Painted on silk in ink and tint.
A Lohan (Hotei ?) rests upon a mat, holding a circular string of beads in his left hand; at his side an attendant, in kneeling position, reads from a book with expression of deep interest.
Beside the attendant a pile of books, and, beyond, a pair of shoes.
On the opposite side of the picture, a small rustic shelf is introduced into the subject on which a vase rests containing a lotus bud and blossoms; a piece of coral also rests upon the shelf.
Both figures, shelf, vase with lotus bud and blossoms, and piece of coral are in ink and light-colored tint.
Silk much worn.
Unsigned and without seal.
Height, $12\frac{3}{8}$ ". Width, $12\frac{3}{4}$ ".
107. (107) Artist Unknown. Sung (?). Chinese.
One panel.
Painted on silk in ink and tint.
At the left an aged Lohan stands in tattered robes; his staff rests over his left shoulder to which his grass mat is attached.
Behind him his attendant kneels, charming a lion already under control.
Background is in dull, deep black.
Both figures, and lion are in ink and light-colored tint.
Silk much worn.
Unsigned and without seal.
Height, $12\frac{3}{8}$ ". Width, $12\frac{3}{4}$ ".
108. (108) Artist Unknown. Sung (?). Chinese.
One panel.
Painted on silk in ink and tint.
A Lohan, in stooping position, grasps the head of a tiger with his left hand; with his right hand exerting further power over the beast.
The Lohan's attendant stands at the right, expressing fear and holding a sacred book in his left hand.
Background is in dull, deep black.
Both figures, tiger and book are in ink and light-colored tint.
Silk much worn with small areas repaired.
Unsigned and without seal.
Height, $12\frac{3}{8}$ ". Width, $12\frac{3}{4}$ ".

Oriental Paintings

PANELS

109. (109) **Artist Unknown. Sung (?). Chinese.**
One panel.
Painted on silk in ink and tint.
Two Lohans rest upon a mat, one of whom, in sleeping posture, rests his head and right arm upon a low table on which a scroll manuscript and vase with flowers are placed.
A second Lohan faces the right, his face being seen in profile, and reads from a scroll manuscript. Before him a circular bowl, containing a ladle, rests upon the mat. In the upper right corner the full moon is shown.
Background is in dull, deep black.
Both figures, table, vase and flowers are in ink and light-colored tint.
Silk much worn.
Unsigned and without seal.
Height, $12\frac{3}{8}$ ". Width, $12\frac{3}{4}$ ".
110. (47) **Artist Unknown. Attributed to Kose Kimitada (son of Aimi). Japanese.**
One upright panel.
Painted on silk in colors and gold.
The figure of Jo O-Gongen (a guardian of sacred treasure) stands with one foot resting upon a cross-shaped pedestal. His right foot is drawn upward; in his right hand he holds a golden, Buddhistic emblem. He wears a gold necklace, armlets, wristlets and anklets.
Vigorously drawn.
Height, $42\frac{1}{2}$ ". Width, $20\frac{1}{2}$ ".

KAKEMONO

428. (271) **Nomura Sotatsu. Born 1623. Died 1685. Japanese.**
Painted on paper in rich ink and pink tints.
A child kneels on his right knee and holds a puppy in both hands before him.
Signature and seal in upper, left corner.
Height, $40\frac{5}{8}$ ". Width, $17\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

429. (629) Wên Chêng-ming. Born 1522. Died 1567. Ming. Chinese.
(Bun-chō-mei—Japanese name.)
Painted on silk in colors.
A lake view out of which, in the middle and far distance, huge mountain peaks and low islands rise.
In the near foreground a high, rocky promontory shows two buildings and different species of trees, some of which are leafless.
In the immediate foreground a dike on which a single figure walks near a red, lacquer bridge.
At the right a single fisherman in boat is hauling a seine.
In the upper right hand corner an inscription dated 1530 A. D. with signature and two red seals.
In lower, left corner, two red seals.
Height, 47¼". Width, 20".
430. (616) Tung Ch'i-ch'ang. 1555 to 1636. Ming. Chinese. Lived in Sung-chiang (near Shanghai).
(Tokisho—Japanese name.)
Painted on superior quality of silk in ink.
An upright landscape with high mountain peak, from which streams descend to a lake in the middle distance which is held in place by an embankment. On the embankment willow trees, and nearby three sails are dimly seen.
Farm buildings are scattered throughout the composition.
In the foreground rocks and trees of different varieties.
The technique shown in this specimen is very interesting, evidently painted with soft, yielding brushes and ink of superior quality.
Signature and inscription in upper, right corner.
Two ideographs of signature are repainted.
In style of the Sung painter, Ni Tsan.
Height, 55". Width, 20¾".
431. (619) Chao Ch'ien-li (also known as Chao Pai-chu). Flourished 1127-1162. Sung. Chinese.
Painted on silk in colors with delicate outlines in gold now dimly seen.
A landscape.
In the foreground palace buildings with swiftly flowing water near.
Blossoming cherry trees, pines and willows rise in close proximity to the palaces. Many small figures appear in the palace rooms, while three other figures cross a narrow bridge in the immediate foreground.
In the distance high mountain peaks, palaces and the setting sun.
Signature and three red seals in lower, left corner; one additional red seal in both upper and lower, right corners.
A lengthy manuscript above the picture, also one label attached to the mount near the inscription.
Height, 24". Width, 16".

Oriental Paintings

KAKEMONO

432. (66) **Artist Unknown. Japanese.**
Painted on paper in ink and colors.
A large, black hen stands in the foreground; over her head a blossoming sunflower which enters the composition from the left.
The foliage of the sunflower is very strongly outlined in ink and shows but little tinting.
The hen is painted with unusual strength and suggests great alertness.
A single seal appears at the lower left.
Without signature.
Height, 49½". Width, 26¾".
(Probably the work of Yeitoku or one of his close followers.)
433. (290) **Ogata Korin. Born 1660. Died 1716. Japanese.**
One circular-shaped, long-handled fan.
Both sides are decorated; one side with blossoming, white chrysanthemums and a blue stream outlined in gold; the petals of the chrysanthemums are in low relief—the opposite side shows a landscape in which a horse and three figures appear.
Width, 9".
434. (291) **Ogata Korin. Born 1660. Died 1716. Japanese.**
One folding fan.
The decoration consists of the head of a stork painted in ink and red color on white paper.
The signature and seal of Korin appear.
Width, when open, 19".
435. (357) **Ogata Kenzan. Flourished 1690-1740. Japanese.**
Painted on paper in colors.
The composition includes two fans, on one of which the figure of Ofuku appears wearing a red jacket decorated with floral designs. She holds in her left hand a spray of daisies. The background of this fan is white with gold clouds.
The second fan is on a gray background, speckled with black and gold; the decoration consists of clumps of blossoming violets and dandelions, the foliage of which is outlined in gold.
Each fan-design bears a single seal stamp, and the one with white background bears as well a manuscript inscription and signature "Kenzan."
Height, 21". Width, 11½".

Oriental Paintings

KAKEMONO

436. (614) Ch'iu Ying. (Date about 1500.) Ming. Chinese.
(Kiuyei—Japanese name.)

Pair.

Both are painted on silk in colors and illustrate the residences of noblemen in which groups of figures are seen, examining art objects in one instance, and dining in the other.

A: Shows the end view of a gentleman's house which is located at the left of the picture upon a rocky plateau backed by a high, rocky hill, from which two prominent pines and other trees spring.

A river, on which numerous boats appear, extends from the base of the residence to far away hills.

At the right, roofs of small buildings, surrounded by trees and rocks.

In the foreground a saddle-horse and three figures.

A long manuscript inscription at top of painting.

Signature and seal of Ch'iu Ying in lower corners; other red, owners' seals appear in each lower corner. Height, 77½". Width, 39".

B: Shows a residence at the right, opening broadly to the observer. In the principal room three gentlemen surround a table on which art objects are placed.

Two servants stand near.

In the yard, facing the residence, a servant, dressed in blue, is carrying tea on a red, lacquer tray.

In the entrance-gate two figures stand, and in the immediate foreground two men approach the entrance carrying art objects.

On each side of the entrance-gate clumps of large pine trees spring from massive rocks.

At the left a swiftly flowing stream, over which branches of blossoming plum trees appear; in the distance high masses of rock rise from either side of a gorge.

A long manuscript inscription at top of painting.

Signature and seal of Ch'iu Ying in lower corner; other red, owners' seals appear in each lower corner.

Height, 78". Width, 39".

437. (938) Artist Unknown. Tang. Chinese.

Painted on silk in ink and colors.

A Lohan wearing a red robe and seated upon a tiger skin, his right hand resting upon his right knee; his left hand hidden under his robe.

Silk much worn and restored in parts.

The painting retouched in places.

Without signature or seal.

Height, 49½". Width, 29½".

Oriental Paintings

KAKEMONO

438. (939) **Artist Unknown. Tang. Chinese.**
Painted on silk in ink and colors.
A Lohan wearing a purplish robe is seated upon a mat over which blossoms are scattered. His face is shown in profile. The fore finger and thumb of his right hand grasp the lower end of his beard.
A white monkey sits before the Lohan and gazes intently at a flower held in the Lohan's right hand.
Silk much worn and restored in parts.
The painting retouched in places.
Without signature or seal.
Height, 50½". Width, 29½".
439. (940) **Attributed to Wu Tao-tzŭ, (also known as Wu Tao-yŭan). Eighth Century. Tang. Chinese.**
(Go Doshi—Japanese name.)
Boldly drawn on silk in ink and tint.
An upright landscape including large and small trees, on different planes, and the full moon.
In the foreground the figure of a Sennin bareheaded, playing with a toad which is fastened to a string held in his hand; in his left hand a broom.
Signature (of later date) Wu Tao-yŭan at left.
Two red seals in each lower corner.
Silk much worn.
Height, 40". Width, 23".
440. (941) **Attributed to Chang Hsŭan. Tang. Chinese.**
Strongly painted on silk in ink and tint.
An upright landscape.
At the base of high, rocky mountain peaks a narrow stream glides calmly. On its smooth surface a boat containing one passenger poled by two boatmen emerges from a hidden passage. Trees and shrubbery, snow-covered, spring from clefts in the mountain side and from rocks along the stream. Beyond the high cliffs a small area of sky.
Late signature at left.
Part of a red seal imperfectly seen in upper right corner. Two red seals in each lower corner. A manuscript colophon is attached to the face of the mount.
Height, 51". Width, 15½".

Oriental Paintings

KAKEMONO

441. (942) **Huang Ch'i. Sung. Chinese.**
Painted on silk in ink and tints.
An upright landscape of early spring.
In the foreground inlets from the broad river which is seen in its full breadth in the upper half of the composition. Between the inlets and the main body of the river a low farm house appears behind a high rustic fence. In front and at the left of the house a bridge crosses an inlet, and upon it and nearby appear peddlers, other travelers and a dog. Opposite the bridge a hut containing one figure, and nearby a fisherman and his net; two other fishermen angle from a boat. Behind and at both ends of the farm house many sturdy trees.
A flock of ten birds fly across the main stream.
In the far distance, snow-covered hills.
This painting is called "Pine Valley's Longing for Rain."
Signature and inscription at top; two red seals in lower left corner.
Height, 45". Width, 17".
442. (943) **Hsieh Hseng. Flourished 1260 to 1265. Southern Sung. Chinese. (A native of Hangchow and a member of the Imperial Academy.)**
Painted on very fine silk in ink.
An upright garden scene.
In the foreground a terrace, near which a lady walks accompanied by a deer. In her right hand the lady carries a dish containing three peaches; her left hand is covered by a long sleeve which is thrown affectionately over the deer's neck.
At the right end of the terrace an abrupt cliff towers upward and from its top a pine tree extends its trunk and branches outward high above the lady.
Bands of clouds appear above.
A large garden rock in lower right corner.
Signature and seal on cliff at right.
Four large, red seals on upper part and three smaller red seals on lower part of the painting.
Height, 31½". Width, 15".
443. (944) **Meng Hsein. Northern Sung. Chinese. (Native of Manchuria; student of Wu Tao-tzū.)**
Strongly painted on silk in ink and tints.
The figure of a bearded herb-gatherer, wearing sandals and a straw coat, carrying upon his shoulder a basket from which flowering shrubs, fungus and other plant forms project. He holds the strap of the basket with his left hand and a long-handled hoe in his right.
Signature and seal at left.
Two owners' red seals in each lower corner.
Two manuscript colophons attached to face of mount.
Height, 33". Width, 11".

Oriental Paintings

KAKEMONO

444. (945) Ma Lin. (Son of Ma Yuan.) Sung. Chinese.
(Barin—Japanese name.)

Painted on finely woven silk in ink and colors.

An upright landscape.

In the foreground a tree-covered hill; at its base rocks and a small plateau. On the plateau two travelers wait to be ferried across the stream, on which two boats containing passengers and animals appear. A flock of wild fowl fly above the water toward a mass of clouds. On the opposite side of the water rocky ledges, a landing plateau and buildings surrounded by trees.

In the distance, mountain ranges from which one unusually prominent peak rises.

Signature and seal on rock at left.

Two red owners' seals in lower right corner.

Water stain extends along left edge.

Height, 27 $\frac{1}{4}$ ". Width, 12 $\frac{3}{4}$ ".

445. (946) Wang Hung (?). Sung. Chinese.

Painted on finely woven silk in ink and tint.

Kwanyin stands in a devotional attitude with head bent slightly forward. Both her hands extend in front and contain a drooping willow branch.

Her graceful dark colored over-robe and two girdle-strings fall low.

Inscription, signature and one small, red seal in lower right corner.

Height, 14 $\frac{1}{2}$ ". Width, 10 $\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

147. (767) Liu Sung-nien. Sung. Chinese.
(Riushonen—Japanese name.)

Pair.

Beautifully painted on dark brown, much worn, silk, in ink and brilliant colors, delicately outlined in gold.

Each scroll illustrates five different scenes which are separated from each other by manuscript writings in vertical lines.

Scroll A: The first scene represents a landscape with many figures, including a seated nobleman accompanied by an elderly, gray-haired gentlemen. A servant holds a blue banner behind the nobleman.

The second scene is of a garden in which the same nobleman and elderly gentleman appear. A lady carries behind the nobleman a banner attached to a red staff.

The third scene shows a temple entrance near which a bronze statue of Buddha stands. A number of people are walking toward the entrance of the temple.

The fourth scene shows a hilly landscape through which a procession is passing. One man rides a horse while the others carry long poles with banners and emblems attached. In the foreground a nobleman sits. Clouds very finely drawn descend over the green hills.

The fifth scene shows a garden with a room of a large house opening upon it. Within the room a nobleman sits, nearby a table holding many art objects partially surrounded by a high screen from which a large painting of a man descends. In the garden five people are shown bearing art objects.

Two signed manuscript certificates follow the painting. Length, 130 $\frac{3}{4}$ ". Height, 11 $\frac{3}{4}$ ".

Scroll B: The first scene represents a gateway in which an aged man stands holding a young child in his right arm. On the highway leading to the gate nine travelers appear, the younger leads a horse and many others of the company bear gifts.

The second scene shows a landscape in which a nobleman and lady, attended by a banner-carrier and two followers bearing packages are seen. In the distance a cart and four attendants, one of whom bears books. In the foreground rice fields and workers and nearby two wood-carriers.

(Concluded on next page)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

147. (767) (Concluded)

Third Scene: A garden with the room of a palace opening upon it. Within the enclosure a nobleman stands with an archer at either side. Behind him an empty chair and two attendants. In the garden at the foot of the steps, five archers stand, and in the distance, near the target, four men watch the shooting.

Fourth Scene: The interior of a palace opening upon a garden. In the nearer room a nobleman stands looking into a large mirror held by an attendant; a banner-carrier stands near, while other attendants bear packages. In an adjoining room a table covered with art treasures; in a more distant room a party of six ladies are seen.

Fifth Scene: A garden in which a nobleman stands surrounded by the ladies of his family. On the floor bundles of paintings and boxes containing treasures are seen. Four servants carry art objects from the house. Another nobleman, accompanied by a servant carrying a blue banner behind him, enters the garden from the palace.

A long manuscript certificate follows the painting.
Length, 129". Height, 11¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

148. (713) Wang Chên-p'êng. (Also known as "Lonely Cloud.")
Early Ming. 14th Century. Chinese.
Painted on silk in rich colors.
A continuous landscape in which groups of palaces are seen, all of which border upon the rocky shores of a lake.
On the broad terrace of the first palace a group of ladies, including a queen of the fairies, welcome birds of different varieties which are winging their way toward the palace.
The palace next to the last is connected with another by a long, irregularly-angled bridge with a pavilion, and a small procession crossing it.
Before this bridge two imperial boats appear.
Many pine and other trees are scattered throughout the composition.
The sloping character of many of the vertical rocks shows conventional treatment.
The signature and seals appear on a hillside at end of the picture.
A manuscript certificate with signature and four red seals on paper follow the painting.
A golden dragon and clouds on imperial yellow paper precede the painting.
Length, 129¼". Height, 15¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

149. (932) Attributed to Ku K'ai-chih. The Six Dynasties. Chinese.
(Ko-gai-shi—Japanese name.)
Painted on ancient silk in ink and colors.
An illustration of the poem "Lo-shen," by Tsao-chih of the Wei Dynasty.
A continuous view, including clouds, streams, hills, trees and mythological gods and goddesses with companions and attendants.
The principal scene is central and shows the Goddess Mi Fei seated in a quaint, winged craft with many streamers, accompanied by a single companion; the craft rests upon clouds and is preceded by six dragons; at its sides fishes sport and mythological animals are seen at the right and rear.
In another section Ping-i plays a drum with both hands, and near him Nu-Wo stands, singing a melody; a thunder-god with open mouth, approaches on clouds; a nobleman accompanied by three attendants form a group amidst willow trees; nearby a fairy queen rides a flying phenix; a boat, propelled by oarsmen, shows upon its upper deck a nobleman and two ladies at rest under a canopy; on shore, surrounded by trees, another nobleman or god, with index finger of his right hand extended, rests upon a raised seat and is accompanied by two attendants, one of whom holds an umbrella over his head.
The closing scene represents hills, tree-covered.
Without signature.
Numerous red seals on painting and mount.
A manuscript label precedes the painting, and several certificates follow it.
Length, 122 $\frac{1}{8}$ ". Height, 9 $\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

150. (933) Chang Tse-tuan. Flourished about 1010. Sung.
Chinese.

Painted on silk in colors—"Sacrifice to Ancestors at the Spring Festival."

A finely detailed composition which, at the beginning, illustrates a mountainous country through which a narrow stream winds its way. Here a man, in red garments, crosses a bridge to a highway traveled by many people and animals.

A few of the many trees are in blossom, and spring-time effects prevail.

A second, and wider, stream now appears, and on it differing types of boats are seen—one boat, with its entire side exposed to view, is decorated with a bold scroll design in black. The stream passes by many houses, flows under a gracefully curved bridge through a great wall into a city where it gradually disappears; eventually it re-enters the city, joins other streams, and with them finally flows into the sea near a great wall, at the finish of the composition.

Many buildings and hundreds of people of various callings are represented in different vocations and pleasures. Signature of the artist and four red seals at end of painting; one red seal at beginning.

Four manuscript colophons follow.

Compare with the copy of this painting by Ch'iu Ying, S. I. No. 151.

Length, 271½". Height, 11¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

151. (934) Ch'iu Ying. (Date about 1500.) Ming. Chinese.
(Kiuyei—Japanese name.)

Painted on silk in color—"The Spring Sacrifice."

Copied after a painting of the same subject by Chang Tse-tuan, of the Sung Dynasty, S. I. Number 150, with changes such as were practiced during many centuries in China.

The general composition, including landscape, river views and city scenes, is quite similar to the original, but in the copy fuller details are given, and a great number of boats shows scroll decoration, and additional palaces, people, pleasure craft, trees and rocks follow the scene in which the Son of Heaven receives obeisance of his court.

The copy also begins with a broad view of farm cottages and distant river scene which do not appear in the original.

Notice also additional use of gold in the copy.

Signature, Shih Fu (Ch'iu Ying), and seal at end of painting.

Five manuscript appreciations, one of which is by the great painter and critic, Wên Chêng-ming, follow the painting.

On the mount preceding the picture is a drawing of clouds in gold on dark purple paper.

Length, 313". Height, 13½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

152. (935) Wu Tao-tzŭ (Tao Hsuan). Eighth Century. Tang.

Chinese. (Go Doshi—Japanese name.)

Painted on silk in ink and colors—"Flitting."

The composition depicts the artist, accompanied by his family and servants, traveling through a hilly country to their retreat in the mountains.

The turmoil of court life having finished and the journey begun, the artist represents himself contentedly riding on a black buffalo, with two children in his arms—the buffalo is led by a sturdy, young peasant. The artist's mother and wife follow—the former leads, has gray hair, and rides a red buffalo which is driven by a woman attendant who carries a child on her back, and leads a dog by a blue leash; the wife, seated in a push-cart, holding an infant in her arms, follows the mother and is, in turn, followed by a donkey-boy, bearing books on his shoulder, and attending two donkeys which are laden with various articles, including a sword. In the rear a coolie walks, bearing various articles attached to a shoulder staff, one of the articles being inscribed with the artist's early name, "Tao Hsuan."

In addition to the details named, this remarkable composition includes hills, rocks, trees, foliage, flowers, and a waterfall, all of which display great vigor of drawing and charm of color.

At the picture's end an inscription reads, "Piously Preserve Wu Tzu Chien Ku." This Chien Ku lived some thirty years after the master's death, and the picture appears to have been retained in his family for some generations.

Five red seals at beginning of painting, and two additional red seals under the inscription "Chien Ku."

The three characters which precede the painting and furnish its title were written by the great Ming painter, Wên Chêng-ming, and were attached to the mount about 1510, at which time the painting was re-mounted.

Two manuscript appreciations follow the painting.

Length, 111½". Height, 11".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

153. (936) Chao Ch'ien-li (also known as Chao Pai-chu). Flourished 1127-1162. Sung. Chinese.

Painted on silk in ink and light brown tints.

A landscape with broad water view in foreground.

At the beginning of the composition, the distant shore of a river fringed with many thickly-growing bamboo trees.

Behind the bamboos, roofs of a temple group rise, surrounded by trees of a greater growth.

On a small island near the temple two leafless trees, in the upper branches of which birds rest.

In the background mountain peaks and the faintly indicated shore-line of a lake into which the river flows. In the foreground, near the finish, a low-lying island with a group of trees showing scant foilage but many delightfully painted birds.

Signature in upper left corner.

Thirteen red seals on painting, one of which, at the beginning of the painting, extends over the edges of both painting and mount.

Two certificates follow the painting.

Modern mount.

Length, 39 $\frac{3}{4}$ ". Height, 10 $\frac{3}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

154. (937) **Artist Unknown. Attributed to the Khoten Painter,
Wei-ch'ih Po-chih-na. Sui. Chinese.**

Painted on silk in rich colors on a deep blue background.

The central figure represents a Buddhistic deity who is seated under an elaborate canopy which is surrounded by clouds painted in brilliant red and green. He holds a religious emblem (pagoda) in his right hand, while his left hand clasps his left knee. He wears a head-dress, and a halo, surrounded by flames, appears behind. His clothed feet rest upon a circular mat decorated with conventionalized lotus blossoms bordered with a design of dots between two simple, circular bands. The under-lying mat is made of reeds or delicate lotus stems.

At the right of the deity, two followers and two guardians appear. The upper figure of this group carries a banner, and the lower one kneels, resting upon his hands and feet.

At the left another group of three figures—the upper personage wears a crown and holds a sceptre before him with both hands. Next below him in gracefully draped robes, Kwanyin stands, holding a crystal ball in her left hand. Below Kwanyin, the head of a guardian projects from behind the draperies of the deity.

At the base two masculine figures play musical instruments, and a graceful female dances upon a circular mat of floral design, with both hands clasped above her head.

Many imperial and other red seals are affixed to both the painting and the mount.

A signature in manuscript at the top of the painting.

Lengthy manuscript inscriptions on mount.

Height, 42". Width, 14 $\frac{3}{8}$ ".

(This painting, although now mounted in scroll form was, undoubtedly, originally designed to hang in an upright position and is similar in form and technique to some of the Buddhistic paintings of the Tang Dynasty found by Stein in Far Western China.)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

155. (949) Wang Chên-p'êng. (Also known as "Lonely Cloud.")
Early Ming. 14th Century. Chinese.

Painted on silk in colors.

A landscape opening in a rough, mountainous section abounding with trees. In a valley a bridge is seen, over which a procession passes; then pavilions appear and finally a group of buildings faced by a broad terrace which rises from a lake.

A royal ceremony, attended by dignitaries and many banner-carriers, is being held on the terrace.

On the lake five pleasure boats are being propelled by oarsmen.

An unusual use of light green and dark blue predominates in the colors used.

The signature near the end of the painting is partially erased.

Two seals appear at each end of the composition.

Two manuscript colophons follow the painting.

Length, 75½".

Oriental Paintings

ALBUM

33. Various Painters. Sung and Yuan. Chinese.

Bound in wood.

Contains eleven paintings, as follows:

A: On silk in colors, by Sung Tao-chün. Sung.

On a rocky peak an eagle rests upon one foot—breaking waves below and beyond; the rocks are in deep blue and black; the eagle in rich brown and black.

Without signature.

Three red seals at top and one-half seal at right side.

Size, $8\frac{7}{8}$ "x13".

B: On paper in ink and tints, by Kuo Hsi. 1040 to 1080. Sung. (Kwakki—Japanese name.)

A mountainous landscape with high bridge in center and wall-gate in distance. Over the bridge and on a trail leading upward to the gate, a pack-train of donkeys and drivers and one man on muleback pass.

Without signature.

Three red seals, one of which is that of the artist, Kuo Hsi.

Size, 18"x11"—sheet separated at center.

C: On silk in colors, by Chao Ling-jang (also known as Chao Ta-nien). Northern Sung.

A mountainous landscape with river dividing the composition.

In the foreground a rocky, tree-covered hill rises from the water. Near the stream a small pavilion. Across the stream high hills and in the far distance dimly seen mountain peaks in faint blue.

Without signature.

Three red seals.

Size, $11\frac{5}{8}$ "x $8\frac{7}{8}$ ".

D: On silk in colors, by Sheng Tzu-chao. Flourished about 1200. Sung.

A mountainous landscape with lake in foreground. A narrow stream falls from high mountains in background and disappears to reappear in the foreground where it flows under a bridge and enters the lake; a path beginning at the bridge winds upward to a temple surrounded by pine trees.

Warm pink and rich blue colors predominate.

Without signature.

One red seal.

Size, $9\frac{3}{4}$ "x7".

E: On silk in ink and tints of rich red and olive, by Yen Wên-kuei. 1008. Early Sung.

Lake with island and boats.

At the left a high headland; at its base temple buildings surrounded by trees; steps from a terrace lead downward to the beach.

(Continued on next page)

Oriental Paintings

ALBUM

33. (Continued)

In the immediate foreground the tops of trees and masts of craft.

Without signature.

One red seal in each upper and the left lower corners.

Size, 12"x7 $\frac{3}{4}$ ".

F: On silk in colors, drawn in the exquisite miniature style of Tang, by Liu Sung-nien. Sung. (Riushonen—Japanese name.)

Sea with islands and boats.

At the right a high cliff projects over a pavilion built on piles; in the foreground tree-covered hills and a small, arched bridge.

Warm sunset color in the distant sky.

Without signature.

One red seal at right.

Size, 8 $\frac{1}{2}$ "x6 $\frac{3}{4}$ ".

G: On silk in ink and warm tints, by Huang Ta-chih. Yuan.

A mountainous landscape.

At the right, high hills and from their base a small stream flows into the foreground; at the left, a group of buildings surrounded by trees. High mountain peaks rise in the distance.

The painting is very mellow-toned throughout.

Without signature.

Large, red seal in lower, right corner, and two half seals in opposite, lower corner.

Size, 11 $\frac{3}{4}$ "x9 $\frac{1}{8}$ ".

H: On paper in ink, by Chao Tzŭ-ang (Chao Mêng-fu). Born 1254. Yuan (Chosogo—Japanese name.)

Two horses—one lying down and the other walking—each with an attendant.

Signature and seal at left.

Other important red seals at center and on either side.

Size, 20"x9 $\frac{3}{4}$ ".

I: On paper in ink and tint, by Li T'ang (also known as Hsi-ku). Sung. (Ri-tō—Japanese name.)

A sea view with eight sail boats in the distance.

At the right, high hills and a group of temple buildings surrounded by trees of very interesting technique; at the base of the hill, a small boat containing six passengers and two boatmen.

At the left, three low-lying islets.

Without signature or seals.

Size, 15 $\frac{3}{4}$ "x11 $\frac{5}{8}$ ".

(Concluded on next page)

Oriental Paintings

ALBUM

33. (Concluded)

J: On silk in exquisite miniature drawing and mysterious sky effect in ink and tints, by Li Ch'êng. Sung. (Ri-sei—Japanese name.)

A mountainous winter scene with river in foreground; a peak towers upward from the water covered with trees and buildings.

At the right, a bridge crosses a small inlet which leads to an imposing palace. In the distance snow-covered mountain peaks.

The artist's seal at left.

Size, 12"x8⁵/₈".

K: On silk in very rich colors, principally blue and green, by Ching Hao (also known as Hung Ku Ssu). Early Sung.

A mountain and river scene with high hills, tree-covered, rising steeply from the water in varying heights, dominating the composition.

A small temple in red appears in the middle distance.

A tree-covered island, approached by a bridge, occupies the foreground.

Dimly seen mountain peaks in the far distance.

Without signature.

Seal of the artist and one other at right.

Size, 11³/₈"x6³/₄".

Oriental Pottery

1590. (2394) One Tea Bowl with flaring mouth and silver rim. (Tenmoku.) Chien. Chinese.

Hard, dense, buff paste.

Rich, smoky-black glaze, mottled with cream and deep olive; shrinkage marks and long lines of crackle.

Area on inner surface much worn.

Circular corrugation around body near rim.

Circular basal ring, slightly hollowed, unglazed within.

Intact; without repair.

Excavated at the sites of ancient kilns in the Province of Fukien.

Height, $2\frac{1}{2}$ ". Diameter at mouth, $5\frac{1}{16}$ ".

1591. (2396) One Tall, Ovoid Vase, beautifully modeled, with short, circular neck and extending lip. Sung. Chinese.

Hard, coarse, buff-colored paste.

Cream-white, ivorylike glaze; finely crackled.

Around circular base and at irregular intervals above, encircling rings of discoloration in paste.

Hollowed foot, glazed within.

Basal ring unglazed.

Small areas of paste on shoulder and mouth missing.

A small crack through lip runs down a short distance into neck.

Height, $14\frac{1}{4}$ ". Diameter at base, $3\frac{3}{8}$ "; at lip, $3\frac{1}{8}$ ".

1592. (2407) One Low, Circular Bowl. Nearer East. Raghes.

Soft, light buff paste.

Rich turquoise-blue glaze, with a narrow circle of very dark blue around lip, uncrackled; silvery earth encrustation.

Decorated with a band one inch wide around upper wall near lip, consisting of simulated letters in which floral designs are delicately entwined. The entire band is articulated and the small openings through paste are filled with glaze.

On side an incised inscription under glaze.

Circular, hollowed foot gently flared outward and glazed within.

Broken but intact.

Height, $3\frac{1}{2}$ ". Diameter at lip, 7"; diameter of foot, 3".

Oriental Pottery

1593. (2408) One Large Circular Jar, with three large open handles connecting shoulder and neck. Nearer East. Rakka.
Soft, light-colored paste.
Rich, blue glaze, with silvery earth encrustation; much crackled. Masses of overflowing glaze, ending in thick streams begin at shoulder and in many instances reach the base.
Inner surface heavily glazed.
Large, circular neck with enlarged mouth, corrugated and ornamented at its junction with shoulder by three disconnected, horizontal objects representing strung pearls applied on outer surface under the glaze. At the upper end of each handle a small top-shaped ornament is also applied under the glaze.
Circular foot slightly hollowed and unglazed.
Intact and without repair.
Height, 26½". Circumference, 52½".
1594. (2411) One Very Small Ovoid Tea Jar, with original pottery cover. Sung. Chinese.
Hard, buff-colored paste.
Beautiful light pink colored glaze over body and cover; uncrackled.
The circular foot is slightly recessed and displays a small splash of glaze. The under side of the cover is unglazed. A small but prominent blister in glaze appears on body.
Intact.
Height, over cover, 2". Diameter of base, 1".
Wood stand and special box.
Chinese experts claim that the famous "peach bloom" glaze made in the Kang-he period is in imitation of the kind of glaze applied to this specimen.
1595. (2412) One Flat-sided, Bottle-shaped, Chop-Stick Holder, with short neck and broad mouth. Sung. Chinese.
Dense, hard, light buff paste.
Brilliant, creamish-white glaze; much crackled.
On each of the two broader sides peony blossoms and foliage of like design are impressed under the glaze.
Made in two parts over a mold and joined together.
Flat foot unglazed.
Intact.
Height, 4¼".

Oriental Pottery

1596. (2413) **One Low, Square Ink Holder, with wood cover on which the Chinese characters representing Sung, Ting, are carved. Attributed to "Ting-yao." Sung. Chinese.**
 Dense, light weight paste of whitish tint.
 Cream-white glaze; crackled.
 Decorated on each of the four side panels with a band of geometrical design, including lines and clusters of small pearl form; also on base with a branch of blossoming peony, all in low relief.
 Square base, surrounded by a projecting foot, the area within being glazed.
 Rare.
 3¾" Square. Height, 1½".
1597. (2414) **One Circular Bowl, with broadly flaring rim. Sung. Chinese.**
 Very dense, thinly potted, porcellaneous paste, slightly transparent.
 White glaze, tinted slightly green; uncrackled.
 Decorated within with two bands of design in low relief; the upper one is of key type; the lower of conventionalized flowers and foliage.
 Small, circular foot, with flat, unglazed base.
 Intact.
 Height, 2½". Diameter at lip, 6¾".
1598. (2415) **One Low Bowl. Sung. Chinese.**
 Dense, heavy white paste, thickly potted.
 Pure white glaze; uncrackled.
 Without decoration.
 Unusually broad basal ring, the base of which is unglazed. Within the basal ring a small circular area is recessed and thinly glazed.
 Intact, without repairs.
 Height, 1⅝". Diameter at lip, 6".
1599. (2416) **One Small Circular Cup, flaring outward from minute base. Sung. Chinese.**
 Fine, dense, porcellaneous paste (probably real porcelain), very thinly potted.
 White glaze; uncrackled.
 Without decoration.
 Small, circular, basal ring, deeply hollowed and unglazed within.
 Intact, without repairs.
 Height, 2⅜". Diameter at lip, 3¾".
1600. (2417) **One Pottery Pattern of a Low Dish. Sung. Chinese.**
 An original pattern used for molding low, dish-shaped plates.
 Unglazed.
 Elaborately decorated designs cut in paste on both surfaces.
 A potter's name is incised on the concave side.
 Intact.
 Diameter, 9".
 This mold is said to have been used at Ting Chao during the Sung period.

Oriental Pottery

1601. (2418) **One Bulb Bowl or Flower-pot Stand; circular, molded in bronze form; three feet and two bands of small round studs on outer surface. "Chun-yao." Sung. Chinese.**
Dense, gray paste.
Glazed with rich sky-blue within and beautiful purplish-lavender without; crackled and showing numerous earth-worm marks.
Olive-brown glaze on base.
A ring of spur marks on flat outer base and the numeral "ten" incised.
In perfect condition.
Height, $2\frac{1}{4}$ ". Diameter, $5\frac{3}{4}$ ".
1602. (2420) **One Fragment of a Pottery Utensil, shaped in bold relief like a lion's head with mouth open. Yuan. Chinese.**
Very coarse, heavy clay of light buff color.
Gray, transparent glaze, streaked with light blue, green and creamish-yellow; crackled.
Much damaged.
This article was used in China for whipping cotton.
Height, $6\frac{1}{2}$ ".
1603. (2421) **One Tall Cylindrical Vase. Sung. Chinese.**
Hard paste.
Creamish-white glaze; much crackled.
Circular mouth with copper ring.
Circular base glazed within; basal ring unglazed. Areas of basal ring missing.
Height, $19\frac{1}{2}$ ".
Teakwood stand.
See. S. I. 1144.

Miscellaneous

502. **One Jade Chariot Wheel Nave (?) or Tube. Han. Chinese.**
(Possibly a symbol of the Deity Earth—see Laufer's "Jade," Chapter V.)
Circular center; cut on outer surface in four rounded panels; on each side of the four corners a design is cut in low relief.
Dark green, mottled with light gray and dark brown markings.
Height, $1\frac{7}{8}$ ". Diameter inner circle, $3\frac{1}{4}$ ". Diameter over outer corners, $4\frac{5}{8}$ ".
503. **One Jade Ring. Han. Chinese.**
On the upper surface, two sprawling hydras in bold relief. A hole one and three-quarter inches in diameter through center.
Light gray-green, with prominent mica veins.
Width over all, $5\frac{1}{2}$ ", varying $\frac{1}{8}$ of an inch.
504. **One Thin Jade Ring. Han. Chinese.**
Decorated on each side with incised scroll designs.
A hole one and one-eighth inches in diameter through center.
Gray, transparent, with brown markings and silvery tomb encrustation.
Small areas broken from rim
Width over all, $5\frac{3}{8}$ ", varying $\frac{1}{8}$ of an inch.
505. **One Jade Ring. Han. Chinese.**
The outer edge is rounded and decorated with conventional designs consisting of four conventional scroll forms separated by small, circular knobs, all in low relief.
Light gray-green.
Diameter, inner circle, $3\frac{5}{8}$ ", varying about $\frac{1}{16}$ of an inch. Width, $3\frac{1}{8}$ ".
506. **One Jade Disc. Han. Chinese.**
Decorated in low relief on both sides; one design shows two crawling hydras, the other conventional design of many dots over which horizontal lines with inturning ends appear.
Small opening through center, five-eighths of an inch in diameter.
White—a small area only shows the original color, the balance is of a rich cream-colored brown, with black mottling.
Outer diameter, $3\frac{1}{2}$ ", varying $\frac{1}{8}$ of an inch. Thickness, $\frac{9}{16}$ ".

Miscellaneous

507. **One Jade Pendant. Han. Chinese.**
 Square, tapering upwards.
 On each of the four panels, a hydra is carved in low relief.
 Hole through center, three-sixteenths of an inch in diameter at base.
 Pale green, with silvery earth encrustation.
 Base, $1\frac{1}{8}$ " square. Top, $\frac{5}{8}$ " square. Height, $1\frac{5}{8}$ ".
508. **One Jade Cylinder. Han. Chinese.**
 Hole drilled through entire length.
 The outer surface is decorated with hydras in low relief.
 Pale greenish-gray, with silvery earth encrustation.
 Length, $1\frac{7}{8}$ ".
509. **One Jade Pendant. Han. Chinese.**
 Axe-shaped.
 Three edges articulated, the fourth edge axe-shaped.
 The upper edge consists of a hydra beautifully carved.
 On either side incised designs of similar design like those found on the earliest Chinese bronzes.
 White with brown discoloration and silvery earth encrustation.
 Length, $3\frac{1}{4}$ ". Thickness, $\frac{1}{4}$ ".
510. **One Jade Pendant. Han. Chinese.**
 Axe-shaped with rounded top through which a circular hole is drilled.
 Beneath the hole on each side two incised bands.
 Without decoration.
 Greenish-gray with light brown discoloration and silvery earth encrustation.
 Length, $3\frac{1}{4}$ ". Greatest width, $2\frac{1}{8}$ ".
511. **One Jade Scabbard Ornament. Han. Chinese.**
 Oval top, upon which two crawling hydras are carved in low relief.
 Under side shows conventional, bronze designs in low relief.
 Pierced at center with an oblong hole one-half of an inch in length.
 Pale green with brown discoloration, and silvery earth encrustation.
 Small areas broken from rim.
 Width, $3\frac{1}{2}$ ".
512. **One Jade Ring. Han. Chinese.**
 Two hydras with both heads touching in openwork carving, forming irregular outer and inner edges.
 White, with rich brown discoloration and silvery earth encrustation.
 Inner diameter, 2 to $2\frac{1}{8}$ "; outer diameter, $3\frac{1}{2}$ ".

Miscellaneous

513. **One Small Jade Ring or Pendant. Han. Chinese.**
 Decorated on both sides; on the upper a scrawling hydræ; on the under side a circular band of conventionalized bronze design.
 Pale gray-green with discolorations in four places around rim; silvery earth encrustation.
 Diameter of center opening, $\frac{5}{8}$ "; outer diameter, 2".
 Thickness, $\frac{1}{4}$ ".
514. **One Small Jade Ring or Pendant. Han. Chinese.**
 Decorated alike on two sides, with conventionalized, early bronze designs in low relief, enclosed within a delicately incised circle near rim.
 White, with brown discoloration and heavy, silvery earth encrustation.
 Diameter of opening in center, $\frac{3}{8}$ "; outer diameter, $\frac{1}{2}$ ".
 Thickness, $\frac{3}{16}$ ".
515. **One Circular Jade Ring or Pendant. Han. Chinese.**
 The upper side is decorated with two scrawling hydræ with heads pointed toward central opening, in bold relief; conventional scroll decorations in low relief on under side.
 Light brown with rich, reddish-brown discoloration and slight silvery earth encrustation.
 Height over relief parts, $\frac{1}{2}$ ". Outer diameter, 2".
516. **One Figure of Kwanyin, Sculptured in Full Relief in Hard, Dark-gray Stone. Wei. Chinese.**
 Upon an oblong pedestal, the deity Kwanyin sits. Her right foot rests upon her left knee uncovered. Both hands extend forward, palms opened outward, the right hand pointing upward and the left downward. Her hair is dressed in a knot on top of her head. Her garments fall in graceful folds in front of and below the pedestal. A pointed shield rises from the pedestal behind the figure; its entire face is decorated in low relief, the outer design being flame-motive; the central design consists of lotus foliage, flowers and buds, including a many-petalled lotus blossom which opens directly behind the head of Kwanyin in halo form.
 The back of the shield is decorated with beautifully drawn incised designs of a seated Buddha accompanied by two attendants, one of whom is bald-headed and the other wears a beard and cap, each of whom carries long-stemmed lotus blossoms. At either side of Buddha a bo-o tree rises, the branches of which intertwine above Buddha's head.
 The principal figure and the three incised figures on back of shield and all decorations show traces of various colored patina.
 Earth-colored patina.
 The shield is broken into four pieces, small particles of which are missing.
 Height from bottom of drapery to top of shield, 52".
 Width of base in front, 26". Depth of base on sides, 14".
 Thickness of base, $3\frac{1}{2}$ ".

Miscellaneous

517. **One Large Sacrificial Bronze Jar, with cover. Chou. Chinese.**
 The body is circular and rests upon a high base which flares gently outward and is deeply hollowed within. Six vertical, dentated ridges, thinly cast, representing coxcombs, appear at regular intervals around cover, body and base.
 The decorations on outer surface are in four encircling bands, the ground design of each band being in meander lines in very low relief—the first band is on cover and shows features of t'ao t'ieh; the second band surrounds the upper shoulder of body and illustrates six crawling dragons; the third band surrounds the center of the body and shows features of t'ao t'ieh; the lower band surrounds the base and consists of t'ao t'ieh features and conventionalized, animalistic figures—all of these decorations are in low relief over the meander lines excepting the six crawling dragons in the second band which are in bolder relief.
 From the center of the cover a lotus stem and pod, containing one seed, both cast hollow, rise vertically and form a handle.
 On inner base a lengthy manuscript is cast in bold characters.
 Very rich, jade-green patina on outer surface; rich, dark blue and green patina on inner body and cover. Earth encrustation in large areas on outer surface of body and cover tinted in rich, purplish-blue; the inner surface of the base shows heavy earth encrustation with deep blue and green coloring.
 Two of the dentated ridges on body are considerably broken and near them several cracks appear in the body; two areas are broken out of the mouth; repairs in malachite at several points around body.
 Height over top of cover, 11". Diameter at mouth, 8½". Diameter at base varies from 9 to 9½".
518. **One Bronze Cap for a Banner Staff. Han. Chinese.**
 Circular, with four collars, around upper end.
 Geometrical decorations in very low relief, and inlay designs in silver cover entire surface.
 Dull, dark green patina.
 Height, 2½". Diameter of opening for staff, 1⅞".
519. **One Bronze Pendant. Han. Chinese.**
 Cast hollow in the form of a tiger at rest, with both feet spread before him; mouth open, protruding tongue. A pierced ring to receive a cord or metal fastener rises from the animal's back.
 Dull red and olive toned patina.
 Earth encrustation.
 Height, 1⅝". Length, 3½".

Miscellaneous

520. One Piece of Sculpture, in Light Chocolate-colored Stone, with minute black speckling. Hindu Period—8th to 12th Century. Javanese.
 "Durga," the Goddess of Death, as conquering evil personified by the buffalo Mahisha, on whose back she is standing.
 The figure has four hands, armed with the different weapons which were bestowed upon the Goddess at her birth by the gods. On the right side the hands hold the disc and grip the tail of the buffalo; at the left side one hand holds the shell-trumpet while the under hand reposes on the head of the demon Asura, who is trying to escape from the throat of the buffalo which has been cut through by "Durga."
 "Durga" wears a headdress, necklace, sash, armlets and anklets, all of which are carved in detail.
 The thin sides and reverse are rough rock-hewn.
 Height, 21½". Width of base on reverse side, 9½".
521. One Piece of Sculpture, Upright, in Dark-gray Stone. (Fragment.) Tang. Chinese.
 Within a deeply recessed, vertical space, a standing figure of Kwanyin carved in bold relief.
 Her right hand extends upward, palm outward, holding a long-stemmed lotus in thumb and forefinger. Her left arm hangs downward, her left hand clasping a flowing sash.
 In her headdress ten miniature heads appear.
 On the surface behind and above her head a nimbus of flame and flower design is cut in low relief. In each of the two upper corners a flying angel is carved. The sides and back are rough rock-hewn, the front edges showing much splintering of the rock.
 Rich cream-colored patina.
 The base is missing from the knees downward.
 Similiar to No. S. I. 137, and doubtless recovered from Fatenji Temple, near Sinan-fu, which was built about the year 703 A. D.
 Height, 31". Width, at base, 12½".

Miscellaneous

522. **One Piece of Sculpture, in Hard, Dark-gray Stone. Sung. Chinese.**

Square, stele form.

On the face, within a circular space slightly recessed, the deity Kwanyin sits holding a spray of willow in her right hand and a small, circular jar in her left.

The design is cut in low relief gracefully outlined.

Three separate inscriptions in Chinese characters on face, the lower one of which is a Buddhist prayer, the other two, appearing in vertical lines on each side of the figure, state that the figure was carved in the year 1095 after an original painting by Wu Tao-tzu, owned at that time by Chao Hung of the District of Tien-sui; also that the stone at one time was kept in the grave of a Ming emperor, and was later excavated by a farmer who used it as a washboard for laundering. Later (1663) the Magistrate Hsu Kai-hsi sent it for preservation to the Buddhistic Temple of Pao-ling.

Square, 20½". Thickness varies from 4 to 4½".

523. **One Oblong, Tile-shaped Piece of Sculpture, in Hard, Dark-gray Stone. Han. Chinese.**

The obverse is completely covered with decorations cut in low relief on a slightly recessed surface which is tool-roughened.

The designs appear in two long, parallel, and ten narrow, upright panels.

In the upper and narrowest panel, numerous lozenge-shaped designs are intertwined.

In the second and largest parallel panel, six horses, two carts and numerous figures appear—one of the carts is that of Lao-tse, and the other of Yu Lang, a Knight of the Chou Dynasty.

Nine of the lower, vertical panels contain a single figure, the tenth and wider, vertical panel contains three figures.

Many engraved inscriptions give the names of the personages shown.

Length, 58½". Height, 21". Thickness varies from 4¾" to 5".

524. **One Ancient Jade Disc or Ring. Prior to San Tai. Chinese.**

Irregular in circumference and thickness, with circular perforation bored slantingly from each side.

On both edges of rims, small rough areas.

The predominating coloring is rich cream, mottled with yellow; an area at rim shows rare mahogany red.

Diameter, 6½". Diameter of perforation, 1⅝".

Elaborately carved wood stand.

Miscellaneous

525. **One Jade Cup with two pierced handles. Tang. Chinese.**
 The handles extend horizontally from rim and continue downward to lower part of body to which they are joined.
 Decorated on two sides with finely engraved landscapes. One view includes a boat containing three men; the other shows two men seated on a plateau underneath a huge pine tree.
 The coloring is gray, mottled with rich mouse color and streaked with soft black.
 Height, 2". Width, over handles, 5 $\frac{1}{8}$ ".
526. **One Jade Girdle Clasp. Han. Chinese.**
 Rectangular, with open loop at back and a small open clasp at upper end.
 The entire face is beautifully decorated in relief carving of two coiling hydras. The head of the upper one projects above its body and neck is pierced to receive a string.
 Rich, blackish-brown coloring, with areas of gray.
 Height, 2 $\frac{3}{8}$ ".
527. **One Small Jade Horse. Wei. Chinese.**
 A horse carved in full relief stands upon a conventionalized lotus flower, with head lowered biting the tips of the lotus petals.
 A small perforation for receiving a cord passes through the body of the horse and lotus.
 Metallic black.
 Height, 1 $\frac{5}{8}$ ". Length, 2".
528. **One Jade Identification Tablet. Han. Chinese.**
 Rectangular; oval-shaped top and flat base.
 Decorated on upper side with a boldly designed mythological animal carved in low relief, and numerous small scrolls incised.
 On the lower side two dragons are delicately engraved and an inscription consisting of Chinese characters more boldly cut.
 White, beautifully mottled with yellow.
 Length, 4 $\frac{1}{4}$ ". Width, 3 $\frac{1}{8}$ ".
529. **One Small, Ovoid, Jade Flask or Bottle. Han. Chinese.**
 A band of four Chinese characters surrounds the shoulder, below which a basket design in imitation of a cover with upright side handles. The characters and design are carved in low relief.
 White, with rich, dark brown areas.
 Height, 2 $\frac{5}{8}$ ".
530. **One Jade Buckle or Coat Fastener. Han. Chinese.**
 Cut flat, in the usual oblong form; one end carved to represent the head of a dragon; button in high relief on under side.
 Pure white.
 Length, 2 $\frac{5}{8}$ ".

Miscellaneous

531. **One Jade Tongue Amulet. Han. Chinese.**
 Carved in shape of a realistic cicada, the two wings and upper body being well cut on upper side, while the details of the under side of the insect are worked out in similar technique on the opposite surface.
 Perforation through head.
 Black color.
 Length, $1\frac{1}{2}$ ".
532. **One Jade Thumb Ring. Han. Chinese.**
 Conventional circular form with one end finished in concave and the opposite end in convex circles. Exterior decorated with minute scroll designs in very low relief.
 Black coloring with small areas in white.
 Width, $\frac{7}{8}$ ". Diameter of perforation, $\frac{7}{8}$ ".
533. **One Jade Buckle or Coat Fastener. Han. Chinese.**
 Cut round in the usual oblong form; one end carved to represent a dragon's head; button of oblong shape on under side.
 The coloring, which is reddish-brown, was artificially done during the period Ch'ien Lung.
 Length, $2\frac{7}{8}$ ".
534. **One Cast Bronze Coat Fastener or Buckle. Han. Chinese.**
 Gracefully curved shape. At the top a bird's head turned over and looking downward, and at the back a projecting stud.
 The front surface is rounded and the greater part of it is decorated in geometric patterns, the lower end with a hydra's head, all of the designs being inlaid in gold and lapis-lazuli. The hydra's head is outlined with powerful expression.
 Rich green patina; copper-colored bronze.
 Length, $5\frac{3}{4}$ ".
 Small wood stand.
535. **One Cast Bronze Coat Fastener or Buckle. Han. Chinese.**
 Long, gracefully curved shape, rounded.
 At the top a hydra's head turned over and looking downward, the opposite end terminating in a dragon's head.
 At the back a projecting stud.
 Inlaid decorations in lapis-lazuli.
 Gilded. Rich green patina.
 Length, $8\frac{3}{8}$ ".
536. **One Cast Bronze Coat Fastener or Buckle. Han. Chinese.**
 Gracefully curved shape, rounded on front and sides; flat back from which a stud or button projects.
 At the top a hydra's head turned over and looking downward, the opposite end terminating in a dragon's head. On the front, opposite the stud, the second head of the hydra, with open mouth, attempts to swallow the dragon.
 Broad areas and eyes of lapis-lazuli inlay.
 Gilded. Green patina.
 Length, $6\frac{3}{4}$ ".

Miscellaneous

537. **One Grave Object. Ya-Siu Bronze. Chou. Chinese.**
A resting fabulous bird with head facing backward, rises from a rounded base with extended edge. Cast hollow in bold relief and filled with lead. Each of the two wings show four prominent feathers. Long neck, curved back with low crest; strangely shaped ears. Traces of gilt. Rich green patina. Diameter, $2\frac{1}{2}$ ". Height, 2". Low wood stand. See Laufer's "Jade," Chapter IX.
538. **One Grave Object. Ya-Siu Bronze. Han. Chinese.**
A reclining tiger holding his head erect. Cast solid in full relief. Two fore and one hind paws shown, each having four toes. Earth encrustation and green patina. Length, $3\frac{1}{4}$ ". Height, $1\frac{7}{8}$ ". Low wood stand. See Laufer's "Jade," Chapter IX.
539. **One Bronze Jar of Ovoidal Form, with extended circular foot and cover. Wei. Chinese.**
On the cover, under body and foot, a circular band of lotus petals cast in relief. On both cover and body two additional encircling bands of lotus petals and minute pearl forms in smaller scale and lower relief are also cast. Between these bands four areas appear, all of which are decorated with finely engraved designs as follows:
In the upper area, musical instruments; in the second area, angelic moving figures; in the third, seated Buddhistic deities. In the second and third areas temples on cloud forms are also introduced. The fourth and last space shows only designs of lotus flowers. The cover is surmounted by a knob designed to represent a five-storied pagoda. The foot is cast hollow. Entire outer and inner surface gilded. Earth encrustation. Height, 8".

INDEX

DEWING, THOMAS W.	2	Li T'ang, also known as Hsi-ku (Ri-to—Japanese name)	26
In White (oil)	2	Liu Sung-nien (Riushonen— Japanese name)	15, 26
Study of a Nude Model (silver point)	2	Ma Lin (Barin—Japanese name)	14
Study of a Young Woman's Head in Two Tones (silver point)	2	Meng Hsein	13
		Sung Tao-chün	25
		Sheng Tzu-chao	25
MISCELLANEOUS	32	Tung Ch'i-ch'ang (Tokisho—Japanese name)	9
Bronze	35, 39, 40	Wang Chên-p'êng, also known as "Lonely Cloud"	17, 24
Chinese	35, 39, 40	Wang Hung (?)	14
Chou	35, 40	Wei-ch'ih Po-chih-na, Attributed to	23
Han	35, 39, 40	Wên Chêng-ming (Bun-chō-mei —Japanese name)	9
Wei	40	Wu Tao-tzŭ, also known as Wu Tao- yüan (Go Doshi—Japanese name)	21
Jade	32, 33, 34, 37, 38, 39	Wu Tao-tzŭ, also known as Wu Tao- yüan (Go Doshi—Japanese name)	12
Chinese	32, 33, 34, 37, 38, 39	Attributed to	25
Han	32, 33, 34, 38, 39	Yen Wên-kuei	5, 8, 10
San Tai, prior to	37	Japanese	10
Tang	38	Artist Unknown	10
Wei	38	Kenzan, Ogata	10
Stone	34, 36, 37	Kimitada, Kose, Attributed to	8
Chinese	34, 36, 37	Korin, Ogata	10
Han	37	Sotatsu, Nomura	8
Sung	37	Sotatsu, Nomura, Possibly by	5
Tang	36		
Wei	34		
Javanese	36		
Hindu Period	36		
ORIENTAL PAINTINGS	5	ORIENTAL POTTERY	28
Chinese	5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27	Chinese	28, 29, 30, 31
Artist Unknown	5, 6, 7, 8, 11, 12	Chien	28
Chang Hsüan, Attributed to	12	"Chun-yao"	31
Chang Tse-tuan	19	Sung	28, 29, 30, 31
Chao Ch'ien-li, also known as		Tenmoku	28
Chao Pai-chu	9, 22	"Ting-yao," Attributed to	30
Chao Ling-jang, also known as		Yuan	31
Chao Ta-nien	25	Nearer East	28, 29
Chao Mêng-fu, also known as Chao Tzu-ang (Chosogo—Japanese name)	26	Raghes	28
Ching Hao, also known as Hung	27	Rakka	29
Ku Ssu			
Ch'iu Ying (Kiuyei—Japanese name.)	11, 20	TRYON, DWIGHT W.	1
Hsieh Hseng	13	Morning Mist (oil)	1
Huang Ch'i	13		
Huang Ta-chih	26	WHISTLER, JAMES McNEILL	3, 4
Ku K'ai-chih (Ko-gai-shi—Japanese name) Attributed to	18	Lithograph	4
Kuo Hsi (Kwakki—Japanese name)	25	Portrait of Whistler—by himself, (pencil drawing)	3
Li Ch'êng (Risei—Japanese name)	27	Portrait of Whistler—by G. E. Poynter, (pencil drawing)	3
		Portrait of Whistler—by G. E. Poynter (pen and ink drawing)	3

Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and to Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this eleventh day of January, 1915.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION,
by

MABEL R. RODGERS,
As to Charles L. Freer.

CHARLES D. WALCOTT,
Secretary.

JOHN U. PERKINS,
As to Smithsonian Institution.

(*Seal*)
(*Smithsonian Institution*)

An Appendix (VII)
to
An Inventory

An Appendix (VII)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1916

CONTENTS

DWIGHT W. TRYON.

Pastels 1

ABBOTT H. THAYER.

Painting in Oil 3

WILLARD L. METCALF.

Painting in Oil 4

J. FRANCIS MURPHY.

Painting in Oil 5

ORIENTAL PAINTINGS 6

ORIENTAL POTTERY 41

MISCELLANEOUS 52

The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

PASTELS

The Sea—Evening.

On cardboard—Oblong, $11\frac{1}{4}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

East Wind.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

A Northeaster.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower right hand corner.

A Shift of Wind from East to Northwest.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

Drifting Clouds and Tumbling Sea.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower right hand corner.

Night.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1914," at lower left hand corner.

Sunrise.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

Sunrise.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

After Sunset—Looking East.

On cardboard—Oblong, $11\frac{1}{4}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

Afternoon.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower right hand corner.

Before Sunrise.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{2}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

Moonlit Sea.

On cardboard—Oblong, $11\frac{1}{2}" \times 7\frac{1}{8}"$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

PASTELS

Northwest Wind.

On cardboard—Oblong, $11\frac{1}{2}'' \times 7\frac{1}{2}''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower right hand corner.

Moonlight.

On cardboard—Oblong, $11'' \times 7''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower right hand corner.

Northeast Wind.

On cardboard—Oblong, $11'' \times 7''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

A Misty Morning.

On cardboard—Oblong, $11\frac{1}{2}'' \times 7\frac{1}{2}''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

The Sea—Night.

On cardboard —Oblong, $11\frac{1}{4}'' \times 7\frac{1}{2}''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

Early Evening—Looking East.

On cardboard—Oblong, $11\frac{1}{2}'' \times 7\frac{1}{2}''$, exposed surface.
Signature "D. W. Tryon, 1915," at lower left hand corner.

American Paintings, Drawings, Sketches

ABBOTT H. THAYER.

OIL PAINTING

Winged Figure Seated Upon a Rock.

On canvas—Upright, 84"x60".

Signature "Abbott H. Thayer." Inscription "Mater filae meae tibi hoc monumentum;" further, "Never to be retouched by mortal man. I demand. This means no pin-point."

American Paintings, Drawings, Sketches

WILLARD L. METCALF.

OIL PAINTING

Blossom Time.

On canvas—Square, 35 $\frac{1}{8}$ ".

Signature "W. L. Metcalf, 1910," at lower left hand corner.

American Paintings, Drawings, Sketches

J. FRANCIS MURPHY.

OIL PAINTING

Frostbitten Wood and Field.

On canvas—Oblong, $35\frac{1}{2}$ "x $29\frac{1}{4}$ ".

Signature "J. Francis Murphy, 1914," at lower right hand corner.

Oriental Paintings

PANELS

111. (110) Artist Unknown. Sung. Chinese.
One panel.
Painted on silk in ink and colors.
Two birds rest on a hill-top. Unsigned.
Height, $7\frac{1}{2}$ "; width, $8\frac{5}{8}$ ".
112. (112) Attributed to Hsia Kuei (also known as Yu-yu). Sung. Chinese.
(Ka-kei—Japanese name.)
One panel.
Painted on fan-shaped silk in ink and colors.
A landscape with water buffalo in the foreground; at the left a large willow tree under which sits the boy-attendant of the buffalo. One large red seal partially shown in upper right corner. Unsigned.
Height, $9\frac{5}{8}$ "; width, $9\frac{3}{4}$ ".
113. (115) Artist Unknown. Sung. Chinese.
One panel.
Painted on fan-shaped silk in ink and delicate colors.
A finely drawn landscape: at the right a group of buildings, a clump of bamboos and two large pine trees; a stream of water crosses the composition diagonally—in the distance, high mountains. A noticeable vertical break in the center of the silk. Without signature or seal.
Height, $8\frac{5}{8}$ "; width, $9\frac{7}{8}$ ".
114. (116) Artist Unknown. Sung. Chinese.
One panel.
Painted on fan-shaped silk in ink and faint tint.
A landscape and lake; in the foreground a traveler on horseback, preceded by an attendant with staff who is about to cross a bridge; also, at a distance a man in small boat and a coolie with shoulder load; above the latter two strongly drawn trees. Similarly drawn, but smaller, trees in foreground at right. A lake crosses the middle distance and in the background hills, buildings and a small bridge are seen. Without signature or seal.
Height, $9\frac{3}{8}$ "; width, 10".
115. (117) Artist Unknown. Sung. Chinese.
One panel.
Painted on silk in colors.
A landscape in which two white swans appear—one standing with both wings outspread, the other resting upon the ground. Without seal or signature.
Height, $9\frac{7}{8}$ "; width, $11\frac{5}{8}$ ".

Oriental Paintings

PANELS

116. (118) **Artist Unknown. Yuan. Chinese.**
 One upright panel.
 Painted on silk in colors.
 The Chinese Sennin Li Tieh Kwai Sien Sheng, a Taoist immortal, crossing the sea; his right hand and arm covered by clothing, extends forward and supports a toad. In his left hand he carries a peach branch bearing fruit. Without signature or seal. The top of the silk is much worn.
 Height, 55"; width, 38 $\frac{5}{8}$ ".
117. (119) **Hui Tsung, Emperor. Sung. Chinese.**
 (Kiso Kotei—Japanese name.)
 One upright panel.
 Painted on paper in colors.
 A rooster with his head turned backward stands near two bamboo trees. Flowers and grasses in lower left corner. Two large red seals; one imperial (Husan-ho), with inscription at top. Several small seals at base. Unsigned.
 Height, 51"; width, 24 $\frac{3}{4}$ ".
118. (120) **Artist Unknown. Sung. Chinese.**
 One panel.
 Painted on silk in colors and gold.
 At the right an ancient palace of Ma Yung Kung situated among hills. In the lower left corner a bridge over a narrow stream, which is being approached by a rider on a white horse. In the distance numerous mountain peaks in ink and faint bluish tints. Short inscription in upper left corner; without seals.
 Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".
119. (121) **Artist Unknown. Sung. Chinese.**
 One panel.
 Painted on silk in colors and gold.
 At the right ancient palace buildings of Wu Kung, high rocks and a bridged waterfall which flows into a stream seen in the left foreground. Blossoming plum trees throughout; signature and two red seals in lower right corner; inscription containing two ideographs in upper left corner.
 Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".
120. (122) **Artist Unknown. Sung. Chinese.**
 One panel.
 Painted on silk in colors and gold.
 A group of ancient Han palaces in a rocky location, face a waterway. In the foreground at the right a bridge being crossed by a horse and rider; at the left another horse and rider near a willow tree. In the distance a strip of land between streams connected with other land at the left by a small, red bridge. Inscription—two ideographs—in upper right corner; one red seal in lower right corner.
 Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".

Oriental Paintings

PANELS

121. (123) **Artist Unknown. Sung. Chinese.**

One panel.

Painted on silk in colors.

A group of ancient palaces, known as the Palace of the Nine Bends, in foreground and left middle distance, partially built out into a lake upon which lotus blossoms float. A group of trees in lower left corner and near the trees a group of five ladies is seen on a red bridge which leads to the palaces. In the distance mountains, a pagoda and a section of the great wall. Inscription—three ideographs—in upper right corner, reads, "Palace of the Nine Bends."
Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".

122. (124) **Artist Unknown. Sung. Chinese.**

One panel.

Painted on silk in colors (gold outlines at stern of one of the boats).

Ancient palaces of the Kung family occupy diagonal corners of the composition and are connected by a bridge which crosses a lake in zig-zag fashion. The lake disappears in the distance and upon it three imperial barges are seen. Inscription of owner—three ideographs—in upper left corner. Without seals.
Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".

123. (125) **Artist Unknown. Sung. Chinese.**

One panel.

Painted on silk in colors.

An ancient palace group of Kah Shin Kung at upper right. High rocks in middle distance. A pavilion in lower left corner approached from the palace by a covered passageway which winds around the rocks and beside a lake. Behind the pavilion a waterfall; in the distance tall, slender mountain peaks. Inscription—three ideographs—at top; without seals.
Height, 14 $\frac{7}{8}$ "; width, 13 $\frac{3}{8}$ ".

KAKEMONO

446. (951) **One Piece of Tapestry (Ko-ssu). Sung. Chinese.**

An upright floral design woven to represent a kakemono. Flowers and foliage of various kinds, including lotus, hydrangeas, carnations, etc., are interwoven in soft colors on deep blue background. A certificate in manuscript is attached to the mount which states that the object was woven by Chu Ke-jui, a famous weaver of the Sung dynasty.
Height, 34 $\frac{3}{8}$ "; width, 15".

Oriental Paintings

KAKEMONO

447. (956) Chou Fang (whose second name is Chong Yuan). 780—805.
Tang. Chinese.
Painted on paper in colors.
A young lady, wearing a light-colored skirt and blue blouse, stands with uncovered head, playing a musical instrument. Beside her an older lady dressed in brown, wearing a black, close-fitting bonnet, stands holding a long bamboo staff in her right hand. Without signature. Five red seals near right edge; three red seals near left edge. At top of painting a signed and sealed manuscript inscription on an oblong strip of paper. Height, 32"; width, 16¼".
448. (957) Attributed to Kuan Hsiu. Late Tang and early The Five Dynasties. Chinese.
Painted on silk in colors and gold.
A white elephant stands bearing upon his back an elaborate basket containing white and red flowers. At the animal's side Fugen stands in red gown, holding a small, red object with the forefinger and thumb of his right hand; a long, ornamental staff is clasped by his left hand. Without signature. Two red seals near each vertical edge. Manuscript certificate on mount above painting. Height, 22¼"; width, 15".
449. (958) Kuo Hsi. 1040—1080. Sung. Chinese.
(Kwakki—Japanese name.)
Painted on silk in ink and tints.
A large upright winter landscape, including Mount Omi, and many of its temple buildings, in some of which worshippers are seen. Cascades descend from the high mountain valleys on each side of the composition. The one at the right reaches the lower right hand corner of the picture; the one at the left falls into a lake. Trees strongly rendered. Signature and two red seals in lower left corner; five red seals, one of which shows a manuscript inscription, in lower right corner. Height, 71¼"; width, 43¼".
450. (959) Li Ch'êng. Sung. Chinese.
(Ri-sei—Japanese name.)
Painted on silk in ink and colors.
An autumn landscape in which a bearded herb-gatherer travels barefooted, carrying over his right shoulder a basket from which shrubs project; his hands extend forward and grasp the long handle of his hoe. Near the herb-gatherer, rocks and two large, leafless trees. In the distance a waterfall and mountain range. Signature and four manuscript inscriptions. Many red seals, including several imperial ones, at top. Height, 63⅞"; width, 28¼".
(See Kakemono No. S. I. 443 by Meng Hsein, another rendering of the same subject.)

Oriental Paintings

KAKEMONO

451. (960) Chü Jan, Priest, who lived during the late Tang and early The Five Dynasties. Chinese.
Painted on silk in ink and colors.
A mountainous landscape through which a stream descends to the lower right corner. In the foreground beside the stream a hermit sits, wearing a pink coat, playing an ancient musical instrument. At a short distance behind a servant stands, wearing a green coat. Nine tall pine trees tower in the immediate foreground. High mountains in the background. In the upper right corner, an inscription and seal of the Emperor Hui Tsung. Two small red seals in lower right corner. Manuscript inscriptions on oblong strips of paper at top and bottom of painting signed by Tung Chi Chang and Yang Szu Chi, of the Ming dynasty.
Height, 82¼"; width, 38⅝".
452. (961) Li Yüan Chi. Sung. Chinese.
Painted on silk in ink and tint.
A Lohan sits upon a rocky ledge in front of perpendicular cliffs, beyond which a banana tree rises. The Lohan is engaged in repairing his garment, and near him an attendant stands, offering a cup of tea. In the middle distance a fence crosses the composition. Signature at left. Three red seals in lower left corner. An inscription in manuscript on a narrow strip of silk attached to mount.
Height, 38⅞"; width, 21⅞".
453. (962) Yen Ssu-an. Sung. Chinese.
Painted on silk in ink and tints.
A garden scene of snow-covered bamboos and rock. Six small, red-headed birds rest upon the bamboo branches, while two more of the same family fly downward towards their mates. On the rock in the foreground two blackbirds rest. Signature at left. Imperial seal at top and numerous other seals in each lower corner. Manuscript inscription on narrow slip of silk attached to mount.
Height, 55⅜"; width, 22½".
454. (963) Ts'ui Po (second name Tzu-shih). Sung. Chinese.
Painted on silk in ink and tints.
A landscape with a group of trees and a high hill at the right. A lake in middle distance continuing to left foreground. A flock of wild geese fly in different directions and rest upon both shores of the lake. Another flock of smaller birds circle about the tree tops and rest upon their branches. Unsigned. Manuscript inscriptions attached to mount above painting. Imperial seal in upper right corner; other red seals in lower right corner.
Height, 40½"; width, 65".

Oriental Paintings

KAKEMONO

455. (964) **Ni Tsan.** Literary name, Yun Lin—"Cloud Forest." 1301
1374. Yuan. Chinese.
(Unrin—Japanese name.)
Painted on paper in ink.
A spring landscape through which a stream winds. In the foreground, on a point of land jutting out into the water, an open pavilion and tall trees. In the middle distance, on the opposite side of the stream, another point of land extends to the edge of the stream, and upon it several fine, tall trees. In the distance, both high and low hills and water scenes. A manuscript inscription in upper left corner. In opposite upper corner, one red seal, and nine additional red seals in the two lower corners.
Height, 52 $\frac{3}{4}$ " ; width, 24 $\frac{1}{4}$ ".
456. (971) **Chao Zang-tsang.** Yuan. Chinese.
Painted on silk, in color.
Landscape with figures and boats. A rare composition, rarely executed. On a rock shelf in the right foreground two sages are looking off over an expanse of placid water. Both are standing, one discoursing to his companion on the view. An attendant is seen behind them and, a little further away, a pavilion. A group of trees of green, yellowish and red foliage—one almost bare of leaves—rise from amongst broken rocks, and a water-bearer and another attendant are walking away toward the right. Across the water, in the distance, are islands and rocky headlands, with firs or conifers and other trees, and with houses and waterfalls, and in the passages and inlets amongst them are numerous boats, each with two persons aboard, the whole executed in miniature with delicate, charming effect. The color tones, too, are delicate, on a soft, light brown ground. Inscription at upper right, and another on the mounting at the lower left. Four seals at lower left; a seal on the mounting, above.
Height, 31" ; width, 16 $\frac{7}{8}$ ".
457. (973) **Li Tsing N'oh.** Tang. Chinese.
Painted on silk, in ink and tint.
Landscape with willows. On a mound near the left foreground is a group of three stunted weeping trees, without leaves, and a road winds about the foot of the mound, leading from a low bridge in the immediate foreground. Across the top of the mound, at the left, the upper story of a pavilion comes into view, and two figures within are seated at a table at some game, a third figure being visible near them. On the right and extending across the whole middle distance are broad waters, with three boats tied up near a low point in front of the pavilion, and a group of buildings stands among trees on the farther shore. In the distance is a high, irregular, round-topped hill. Signature at lower left.
Height, 31 $\frac{1}{2}$ " ; width, 18 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

458. (983) Ni Nian-tao. Yuan. Chinese.

Painted on silk, in colors.

Two hunters. In the foreground a broad, flat point of land projects from the right into rolling waters, and on it are three trees of curiously twisted trunks, with bluish-green and yellow-green leafage. Here two huntsmen, one in a grayish-white coat, on a black horse, and one in a lavender coat, on a white horse, are riding toward a short bridge which leads to the left. One is armed with a long bow, the other carries a hooded falcon. Across the water are trees in mountain mists, and in the background are round-topped, conical and peaked mountains. Signed on tree at lower right. Seals at lower left and right. On the mounting, above, an inscription in large black characters, with two red seals.

Height, 46½"; width, 43".

459. (986) One Ko-ssu Buddhistic Picture. Sung, with Ming alterations. Chinese.

Tapestry weaving, in colors, with details emphasized by the brush.

Daruma, seated on a mat of leaves or grasses, placed upon a rock shelf. Facing squarely to the front, he holds his left hand over his crossed feet, with three fingers curling upward; and in his right hand, which is raised breast-high, he holds out a conventional lotus flower on a short, scrolling stem, his glance being directed at the emblem. The image is in an open grotto or mountain shrine, with a low mass of rock coming into view in the foreground, and a background of mountain slopes and blue sky. Flowering plants and grasses grow about the rock shelf, which resembles the cross-section of a large tree trunk, with heavy bark, both in form and in coloring. The rock and mountains are in gray-brown, green and blue. The figure is in a dark orange-yellow robe, with a blue border ornamented with a lotus scroll in light colors. The figure and grotto are the original Sung workmanship; the foreground rocks and the mountainous background are Ming. Seal in upper right corner. Two seals each in upper left and lower right corners.

Height, 54½"; width, 25".

Oriental Paintings

KAKEMONO

460. (987) One Ko-ssu Buddhistic Picture. Tang. Chinese.

Tapestry weaving, in colors and in gold, with details emphasized later in pigment.

A Buddhistic divinity enthroned on a lotus flower, seated with right knee raised and arm resting upon it, the hand drooping palm outward, and left foot folded inward, the knee at the seat level. The left hand is raised in front of the breast, palm outward. The deity is richly arrayed in silken robes with a profusion, a magnificence, of jewelry, in anklets, armlets, girdle, necklace and long rosary, and is crowned with a headdress continuing the gorgeous display. Stems of lotus issuing from near the elbows rise with branching leaves and buds at either side and terminate in expanded blossoms above either shoulder. The figure and throne are executed within a circle or medallion of a variable burnt sienna hue, on a quadrilateral background of dark greenish-blue, which in some lights appears almost black. A signature, or inscription, or dedication, appears on the lotus throne directly in front of the figure, and another of seven characters just below the medallion on the left. Imperial seal of Tien Li of the Yuan dynasty, who reigned for fifteen months (A. D. 1328—1329), at top center. Seal on medallion at upper right; four seals on medallion at left, above and below center. On the quadrangular background, a seal in lower left corner and two seals near lower right corner; on the mounting below, seals at left and right. On a panel of gold-sprinkled paper above, under a square seal at the upper right, is an inscription reading, "Imperial Pictorial Gallery." The next inscription (second from the right) gives the date of the painting: "the 8th day of the 11th month of the 1st year of Ming Tao, of the North Sung dynasty"—A. D. 1033. The third inscription is an imperial decree ordering an examination of the tapestry and authorizing its removal from the palace for that purpose. It is described as a tapestry of the Tang dynasty, made by a foreigner named Yuchi Yi Sen, and as representing the King of Heaven. The other four lines give the names of four men, with their titles, who have inscribed their opinions of the work.

Height, 24½", to top of gold paper 39"; width, 20½".

Oriental Paintings

KAKEMONO

461. (988) Li Chung. Sung. Chinese.

Painted on paper, in ink.

Mountain landscape. A composition of delightful natural setting, of land—and water—scape, mountains and dignified, graceful trees, with partly hidden pavilions, and occasional figures, the whole executed with engaging freedom and eloquent expression. In the foreground two rocky points, supporting each its group of straight or gnarled trees, are separated by a stream on the left which empties into a middleground lake that in turn has an outlet in the right of the foreground. Under the lee of the second or central point pavilions come into view, and in the open end of one extending over the water two men are seated. A third man, with a tall staff, is crossing a low bridge over the outlet, and beyond him, on the right, a tortuous shoreline winds back to distant mountains, where other streams twist through ravines or drop in precipitous fall toward the lake. Over cliff and tree tops the upper portions of another pavilion are seen, and, nearer by, a small summer shelter on a rock shelf above the water. In the upper left a large seal and an inscription in two columns. Along the left are several more seals, some near the bottom not being clearly discernible, and at the lower right are ten more. Height, 50 $\frac{1}{4}$ "; width, 25".

462. (989) Ma Yüan. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on silk, in colors.

Landscape at the shore, with figures. A powerful painting of pine trees and cliffs, water moving in gentle undulations in the foreground, summer houses and temple buildings, and expressive figures. A group of the tall pines stands to the left of the center, with other trees at the extreme left sheltering an open pavilion in which a man sits at a table examining a scroll. His robe is a pale yellow or yellowish-white, trimmed with rich blue. In the foreground a figure in blue leans over the sides of a sampan drawn up to the shore, dipping a dish into the water, and in the middle distance, on the right, a pilgrim in pinkish-yellow and gray, accompanied by an attendant in blue, leading a horse, approaches over a low bridge. Over tall cliffs in the background on the left are seen temple roofs, and in the distance on the right some hollocks of a low shore. Inscription at upper right. Height, 74"; width, 48".

Oriental Paintings

KAKEMONO

463. (991) Yuan Li-tai. Sung. Chinese.

Painted on silk, in colors.

Still life. Most conspicuous is a large vase of globular body and deep, spreading foot, sloping shoulder and full neck expanding to a short cylindrical lip, resting on a carved and inlaid stand. It is a rich blue, interrupted by bat-form medallions decorated with figures in color on a gray ground, and has several borders, including a key-fret about the lip. Back of it, set within a larger stand, are to be seen a quadrilateral incense burner of bronze with green patina, on the right, and on the left a shallow dish with a fine red back, containing flowers and fruit, including the Buddha's-hand citron. Among numerous other objects represented are several scrolls, standing on end, their encasements red, blue, green, and grayish or grayish-white; a brown background. Inscription or signature at lower left. Seals in all corners. Inscriptions and seals on margin, above.

Height, 25"; width, 21½".

464. (994) Pien Luan. Tang. Chinese.

Painted on silk, in colors.

Birds and landscape. Below on the left are four web-foots, one of them with bill deeply buried in the feathers of its back, standing on the ground or on a rock, and grasses or reeds come up into view just to the right of them. Perched on the drooping branches of a blossoming plum tree aloft are three wise-looking birds of the air with slender, long and pointed bills, two of the birds near together and more or less mutually attentive, the third squatting on a higher, short branch, looking down observantly. Some restorations. Inscription on margin at upper right.

Height, 62¼"; width, 39¼".

465. (996) Su Han-ch'en. Tang. Chinese.

Painted on silk, in colors.

Three women. Two women of large, pronounced features, with chaplets decking their waved and curled masses of jet black hair, are depicted at full length, standing or walking side by side and close together, with arms linked, facing very slightly toward the right, and both with heads lightly inclined forward. One is in a delicate, pale gray-green, with brocade or embroidery trimming picturing archaic phoenixes amid conventional clouds, the other in old rose with green undersleeves, and a touch of red disclosed by the opening folds of her coat. From the left a young woman in gray-white, red and pale blue approaches them, holding out a beaker-shaped jar containing a peony in luxuriant bloom. Seals at lower left and upper right; inscription on margin at upper right.

Height, 40"; width, 23".

Oriental Paintings

KAKEMONO

466. (997) Attributed to Hsia Kuei (also known as Yu-yu). Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk, in ink.

Landscape and sea. Looking across the tops of trees or tall bushes, which enter the picture at the lower left, the observer sees a stretch of water lightly rolling, and in the middle distance an island or a peninsula coming in from the left, and bamboo trees on it bent to the right in a breeze. Amongst the trees a building is sheltered, and in a portico a man is seated, looking out over the water. Two sampans are drawn up at the water's edge. In the foreground a small boat sails down the wind, with a steersman and a single passenger, and in the background rise irregularly-shaped cliffs of a rocky coast. Inscription on margin at upper right.

Height, 44½"; width, 18¾".

467. (998) Ho Sen-chen. Tang. Chinese.

Painted on silk, in color.

Landscape and boat. A mountainous landscape of bold and rugged lines fills the background, and temples or pavilions are perceived in a misty middle distance, among pine trees, while before them the land is rough and broken, cut by streams and softened by broader expanses of water. Through the branches of leafless trees on a central mound, other buildings are to be seen on the left, and in the foreground a dignified personage is being ferried across a lake in a canopied boat. Inscriptions on the painting at upper right, on margin at upper right, and above the picture.

Height, 53"; width, 32".

468. (1003) Shü Sung Zi. Sung. Chinese.

Painted on silk, in colors.

Nine white heron are pictured, each in attitude different from the others, about a willow tree at the edge of a stream in a wild and open country of mountainous aspect. Aloft, one bird is perched on a branch of the twisted trunk, and another, dipping beneath a pendant, swaying stem flies downward toward the other four which are standing on a rock at the tree's foot. Two are afloat in the stream, and one flying down, about to make a landing. The tree trunk is in a natural blackish-brown color. Lotus leaves, pink blossoms and grasses at lower left and center. Silk much worn and repaired. Inscription on mount at upper right.

Height, 57¾"; width, 31½".

Oriental Paintings

KAKEMONO

469. (1004) Attributed to Hsia Kuei (also known as Yu-yu). Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk, in ink and tints.

On the left, from a great height, a cataract makes a vertical descent over a wall of sheer cliffs, being seen in a double fall, its immense volume lost in rapids swirling amongst rocks below. Occasional foliage and shrubbery is to be seen along the declivity, and from a mound in the middle distance, toward the right, two trees of gnarled trunks and rambling branches mount against the sky. Beneath them are three figures, one seated on the ground, one reclining with elbow on a bundle of books, and an attendant who stands back of them, all regarding in intense admiration the spectacle of the descent of the waters. The whole executed in ink, with tints of brown and blue. Seal at lower left. Unsigned.

Height, 55½"; width, 27½".

470. (1005) Shu Tao-ning. Sung. Chinese.

Painted on silk, in ink and tints.

Mountains rise in imposing mass in the background, and on the left raise their tall flanks above the limits of the picture. Here, along the left, trees spring from the jagged sides, aloft and alow, reaching their swaying branches toward the center, toward light and air. In a defile below, coming along a mountain trail, a hermit riding a donkey is followed afoot by an attendant holding a plum branch, and they gaze upon a blossoming plum tree which from a cliff in the foreground thrusts its gnarled limbs out over rolling waters. The composition commemorates the practice of people from all over China, going in the spring to Deng Wei mountain in Soochow, to view "the sea of scented snow" which the plenitude of plum blossoms suggests to the vivid Celestial imagination. The work is in ink, with tints of brown and pale bluish-green, and touches of white for the blossoms, on a brown ground. Inscriptions on mount at upper right. Unsigned.

Height, 55½"; width, 39¼".

Oriental Paintings

KAKEMONO

471. (1006) Tche Ba. Sung. Chinese.

Painted on silk, in colors.

Four wild geese are represented in different attitudes; three at the water's edge at the foot of a weeping willow tree that stands on the left, one feeding, one asleep, and one calling, its head raised toward the fourth bird, which lightly poised in the air is winging down, preparing to alight and join the group. The willow is surrounded by rushes and other plants in flower, and a bend in its leaning trunk carries it partly out of the picture, while its lighter branches arch overhead and withes hang pendant almost to its base. On the tip of a short, blasted limb aloft, a long-billed Mango bird is perched, and looks sagely and unconcernedly down. The whole in rich browns, quiet greens, pink, white, yellow and a delicate blue, deftly balanced against a fine brown ground. Inscription on mount at upper right. Unsigned.

Height, 73¾"; width, 37¾".

472. (1007) Chao Pa. Tang. Chinese.

Painted on silk, in colors.

Chang Liang and the assassin. Two full-length figures, standing and facing the front in the attitude of approach. Chang slightly in advance, with his head turned slightly toward the right, three-quarters front, the assassin facing directly toward the spectator. Chang is in brown, with a girdle of red, blue, green and gold, the other in a lighter, brownish-yellow, and both wear blue caps, differing in shape. The group represents the story of the Han statesman whose ancestors had been for five generations premiers of the kingdom, and the incident of his attempted vengeance when the empire was overthrown by Zing Tze Wong. Seals in lower corners. Unsigned.

Height, 10¾"; width, 7⅝".

473. (1008) Kuan Hsiu. Late Tang and The Five Dynasties. Chinese.

Painted on silk, in ink.

Portrait of a Lohan. The Lohan is seated on a limb of a pine tree, on one of whose branches over his head hang a vase and a rosary. He faces the left, a full three-quarters front, his chin resting on his right wrist and his left hand clasping his right foot which is crossed over his knee. Standing below him at the left, a grotesque being with human body and tortise-like or lizard-like head holds up to him an offering apparently taken from a jar below. The painting is one of the eighteen original models or cartoons used for the carved figures of the Eighteen Lohan on the walls of Sen-ying temple at West Lake, which were destroyed in the Tai Ping rebellion. Above, below and on the right mount are inscriptions, including verses by famous men of the Ming and Ching dynasties. Unsigned. Considerably restored. Height, 39¼"; width, 18½".

Oriental Paintings

KAKEMONO

474. (1009) **Chang Kwan. Sung. Chinese.**

Painted on silk, in ink and tint.

Landscape and boatmen. On the left a tall rock projects itself into view, largely screening a graceful willow tree that overhangs a body of water at its foot. In the middle distance small rocks emerge from shallows of the lake, amid aquatic plants, and beyond them the inlet or outlet winds through flat lands while afar off are towering hills. In the foreground an imposing looking man is seated in the bow of a long boat that is being poled toward the right by a hard-working boatman in the stern. Inscription on mount at upper right. Unsigned.

Height, 61¼"; width, 35".

475. (1010) **Zeh Cha. Sung. Chinese.**

Painted on silk, in colors.

Li T'ieh-kuai, of the eight Taoist genii. Li is presented as the lame beggar, leaning on his iron crutch, and poised on a sword, on which he is borne over waves. The rolling waves fill the whole background of the picture. The immortal, passing toward the right and forward, has his upper body turned well to the front, while his head is turned still further, over his right shoulder, bringing the left side of his face into view, and his gaze is directed intently at the spectator. His ragged apparel, pale greenish-blue and yellow, with brown, black and white also used, exposes his hairy chest and legs, and a rain hat hangs at his back, the string tied about his neck. He has powerful features, a mat of shaggy brown hair, and drooping moustache and scraggly beard. Unsigned. Slight restorations.

Height, 59½"; width, 34¼".

476. (1011) **Tsao Chang. Sung. Chinese.**

Painted on silk, in colors.

Rabbit under white olive tree. In the season of snow a white olive tree is in rich blossom, growing at the right of the picture and swinging its burden of blooms out toward the left and high up, the flowers white and pink amid their rich green leaves, springing from yellow-green boughs. On a withered stem aloft two fluffy birds nestle close together, and lower down two lithe and sprightlier ones are giving each other attention, one of them vocative. At the foot of the tree a rabbit crouches, and over the brow of a hill are seen bamboo trees. Inscription on mount at upper right. Unsigned.

Height, 60½"; width, 32".

Oriental Paintings

KAKEMONO

477. (1012) Li Yeu. Sung. Chinese.

Painted on silk, in colors.

Two eagles are depicted, perched on divergent branches of a large limb of a tree which itself does not appear in the picture. The branches enter high on the left, and on a short one there one of the birds, white and a warm brown, sits facing the spectator with head lowered and looking intently downward. Its mate, in the same coloring, stands upon a lower branch which swings downward toward the right; the bird is almost back to the observer, facing the right, with head turned back leftward over its shoulder, in the direction of its comrade. An inscription written on the picture by the painter reads: "Painted by Li Yeu on the eighth day of the second moon in the sixth year of Shao Shin" (of the Southern Sung). The imperial seal and seals of famous critics are imprinted upon the picture, which is widely known to Chinese connoisseurs; inscriptions on mount at upper right.

Height, 39½"; width, 24¾".

478. (1013) Kon Kai. Sung. Chinese.

Painted on silk, in ink.

Cormorant fishing. On the right are impending cliffs and overhanging rocks, above a broad expanse of water in gentle, rolling motion, with leaning rushes coming into view in the middle distance on the left and in the left foreground. Coming around the former rush-clump a fisherman is poling a boat on which four cormorants are crouching, waiting their turn for activity. Nearer by are two other fishing boats, one of them guided by a young woman, with two fishers using poles and two others forcing the birds to disgorge their catches. Besides the four inactive ones, ten of the cormorants are seen on the wing, in the water, or in the hands of the children. Inscription on mount at upper right. Unsigned.

Height, 56½"; width, 23".

Oriental Paintings

KAKEMONO

479. (1014) Fan K'uan (also known as Fan Chung-cheng). Northern Sung. Chinese.

(Hankuan—Japanese name.)

Painted on silk, in ink and tints.

Mountains and temple. Massive and towering mountains almost fill the picture, on the left reaching nearly to the top and on the right exhibiting tall spurs, peaked and sheer, only less high. Their flanks are rugged and broken, with ledges supporting numerous trees, and midway toward the distance a temple clings against a precipitous wall, and two pilgrims are climbing in its direction. Below, a man standing in the gateway of an enclosure within which are various buildings is welcoming two guests who seem to bear gifts. A horse and attendant stand behind them, and in the foreground a stream of rapid current passes under a low bridge at the left. Mentioned in books of authority. Inscription on mount at upper right. Unsigned.

Height, 84½"; width, 47¼".

480. (1015) Chou Wên-chü. Tang. Chinese.

Painted on silk, in colors.

Court lady dancing. Under tall, gracefully branching trees, naturalistically drawn, some ladies of the imperial court have gathered in a hillside, terraced garden, with a railed-off lotus pond in luxuriant pink and white bloom in the background. One of the ladies-in-waiting is executing a popular dance of the time—one still popular in Japan—on a green-bordered red carpet decorated with flying phoenixes that is spread upon the ground. Four other young women, seated at either side, are furnishing music, and a little back on the left two more ladies are looking on, from a rustic seat before a tall mass of rockery. The costumes are in rich blue, red and brown, faint olive and bolder greens, pinkish-grays and variable tans. Some of the foliage of distant garden trees has crimsoned. The whole against a background of warm brown. Inscription on mount at upper right. Unsigned.

Height, 64"; width, 37".

Oriental Paintings

KAKEMONO

481. (1016) Chi Zeh. Sung. Chinese.

Painted on silk, in ink.

A majestic landscape opens vast ranges and imposing features in extended view, exhibiting sublime heights and impressive abysses, rugged mountains and sheer cliffs, and lofty forests partly concealed by tenuous cloud vapor. The mountains rise highest on the left, and flanks and plateaus show various houses, in one of which an old man is seen observing the grandeur of the scenery before him. Nearer at hand are other houses, and on a rocky mound of the foreground an old man and his page are looking down into a valley before a waterfall. The picture is inscribed with verse written by Yen Whei of the Sung dynasty. Slight restorations near top. Inscription on mount at upper right.

Height, 60"; width, 39¼".

482. (1018) Ma Yüan. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on silk, in colors.

Lofty mountains lift slender, jagged peaks skyward on the right, and nearer by lower shelves of massive cliffs enter upon the view from the same direction, while in front of them a *chu* tree, and a persimmon tree, whose leaves change color with the seasons, send gnarled trunks and branches in devious courses far up in front of the face of the rock walls. A stream tumbles along a rocky bed near the base of the nearer tree, and on the farther bank, on an open mound, two mountain recluses attended by a boy are ensconced comfortably in rocky seats, engaged in viewing the distant landscape. Before them a lake, near by pine and bamboo trees, screen a distant summer house. The landscape and trees are in brown, green and a faint reddish tone, and in the garb of figures quiet green, yellow and pink appear. Inscription on mount at upper right. Unsigned.

Height, 70½"; width, 42¾".

483. (1019) Ch'ên Yung (also known as So-wêng). Sung. Chinese.

Painted on silk, in ink.

Dragon in clouds. A dragon is pictured coiling among nebulous clouds, his body partly concealed, partly revealed, and some of the powerful claws coming into view. His head is projected from the right, above the center of the picture, and his glare is fiercely toward the left. Inscription on mount at upper right. Unsigned. Some restoration.

Height, 50"; width, 34".

Oriental Paintings

KAKEMONO

484. (1020) **Chang Mei. The Five Dynasties. Chinese**

Painted on silk, in color.

Portrait of a lady. An early Tenth century Celestial beauty is portrayed at full length, standing, figure turned slightly to the left and head well toward the right, so that her face is seen three-quarters full. Her black hair is dressed high and adorned with floral ornaments, and long strands of it or wavy streamers droop beside her cheeks and drift over her shoulders. In her right hand she holds a basket of flowers and in her left a loop of her filmy, grayish-green and brown girdle. Her aristocratic fingernails are as long as the fingers that support them—or longer. Her apparel is in various shades of brown and gray, with decorations effected in white and disclosing the swastika symbol and lotus designs. Two seals at lower left; inscription on mount at upper right. Unsigned.

Height, 37 $\frac{1}{4}$ "; width, 16 $\frac{1}{2}$ ".

485. (1021) **I Yuan-chi. Sung. Chinese.**

(I-gen-kitsu—Japanese name.)

Painted on silk, in colors.

Captive monkey. A long-armed brownish-black simian, attached by a green cord to a jeweled bracelet or clamp fixed about a pinkish-brown horizontal bar, swings down from the bar to which he holds with one hand, and with the other reaches for some fruit lying on a table or the floor below him. The fruits, among them being a pomegranate, are in pink and pale yellow, with a green leaf or two. The picture is signed in the upper left corner and bears many seals. Two seals also on mount at lower left, and marginal inscription at upper right.

Height, 37 $\frac{1}{2}$ "; width, 21 $\frac{1}{2}$ ".

486. (1022) **Kao Wei Pao. Sung. Chinese.**

Painted on silver paper, in ink.

A tall and graceful plant is pictured growing on a gentle slope of rolling surface, with lowly grasses and weeds about it. It displays a cluster of stalks issuing from a small, dense, celery-like root, but the stalks are of much larger proportions than celery stalks, and have a dignity and graceful curvature, and they separate from each other at once on leaving the root, in a swaying and aspiring independance. Five of the large stalks may be counted, and at least two smaller ones, and the expansive leaves, some in balloon shape and others variously curling, are most effectively depicted with both faces and backs toward the spectator, the upper surfaces in deep black, the under ones rendered in a black lightly silvered over and turned to a soft, ciliary gray. Seven seals appear on the silk, and two on the margin; inscription on mount at upper right. Unsigned.

Height, 50 $\frac{1}{4}$ "; width, 23 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

487. (1023) Hsu Hsi. The Five Dynasties. Chinese.
(Joki—Japanese name.)

Painted on silk, in colors.

Ducks and hollyhocks. A pair of wild ducks, drawn with great sympathy and understanding, in delightfully natural attitudes, are pictured resting on grasses near the border of their favorite element, both in the immediate foreground, one at the center and the other at the right. Both are preening or otherwise engaged with their feathers, one with arched neck and head bent down, the other with head turned over its back. They are deep blue and lighter blue, brown, gray, green and black, with pink feet. Rising on the left and in the center are tall hollyhocks with brown stalks and dark gray-green leaves, and white blossoms tinged with purple-pink. Inscription on mount at upper right. Unsigned.

Height, 51½"; width, 34¼".

488. (1024) Chou Fang (whose second name is Chong Yuan). Tang. Chinese.

Painted on silk, in colors.

Ladies in garden. Three stout ladies strolling leisurely in a garden are seen in the immediate foreground, near a considerable mass of rockery of greenish-brown note with yellowish trend. Beyond the rocks are deep red flowers and bluish-green and greenish-brown leaves of plantain, rising and bending in dignity and grace, against a background of brown that now is mottled by sundry restorations. The ladies are in red, green, gray-blue, mauve-pink and white, their robes long and loose, and one holds a parrot on her right hand, while her nearer neighbor holds up a red flower. Imperial seals and others are on the picture, and above and below are long inscriptions; one is by Chao Mêng-fu of the Yuan dynasty, one is by Kun Kwun Dao of the Ch'ing. Unsigned.

Height, 42¾"; width, 20".

Oriental Paintings

KAKEMONO

489. (1028) Li Lung-mien (another name is Li Kung-lin, Li of the Dragon Face). Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk, in colors.

Four scholars. A single pine tree springs from the ground near the center of the composition, its trunk quickly taking a bend toward the right and after a brief horizontal course rising out of the picture, while a few branches with needles and cones depend within the view. A scholarly man, with arms folded, leans across the trunk, looking toward one of his fellows who stands with a partly unrolled scroll in his hand leaning against a pile of rockery on the right, while an attendant mixes ink on a ledge below. To the left are two other scholars, seated on a broad stone seat or table, discussing an opened scroll, one of them facing the right and seen in profile, the other looking upward toward the left, over his shoulder, his face seen in three-quarter view. The colors used are quiet greens and grays, with brown and a brownish-black, on a light brown-gray ground. Inscription on mount at right. Unsigned.

Height, 12½"; width, 21¼".

490. (1031) Yen Li-pên. Flourished 628 to 668. Tang. Chinese.
(En-riu-hon—Japanese name.)

Painted on silk, in colors.

Lady in green. Full-length portrait of a young woman seated in an armchair, (its footrest raising her feet from the floor), looking directly at the observer, her face full-front. Her flowing coat of apple-green hue is trimmed with broad floral borders in red, green and yellow on a pinkish-white ground, and at the neck discloses a light-colored dress and gold jewelry. Her hands, folded in front of her, are concealed within her ample sleeves. Her black hair is dressed high and with an elaborate display of golden and jeweled ornaments, and back of her at the left is a red lacquer table with a blue top, on which are a green vase holding fungus branches and bamboo leaves, a tripod incense burner, a bundle of books and other objects. Reddish-brown background. Inscription on mount at upper right. Unsigned.

Height, 51"; width, 29⅜".

Oriental Paintings

KAKEMONO

491. (1033) Tsa Pao. Sung. Chinese.

Painted on silk, in ink and tint.

Landscape and herons. In the mists of evening the full moon is rising far away at the left, partly emerged from smooth waters or cleared above obscure land. In the foreground on the right some rock shelves jut into and over the quiet water, a broken reed droops before them, and higher up projecting branches from the shore support drooping stems of lanceolate leaves, listless in the still air. On the rock shelves are three heron, two looking upward and one with head set down in his feathers as though sleeping. Seals at top and upper right, also at lower left and right; inscription and large seal at upper right; inscription on mount at upper right.

Some restorations, along median line.

Height, 60"; width 38".

492. (1034) Mi Fei. 1051 to 1107. Sung. Chinese.

(Bei-gen-sho—Japanese name.)

Painted on silk, in ink.

Landscape. A group of four short trees stand in the foreground on the left, at the border of a stream, the foliage of one passing beyond the left margin of the picture, and near by are seen a summer house at the water's edge and on the right the beginning of a low bridge. Across the stream in the middle distance a point puts out from the right, where four more trees appear in pairs at either side of a path and another pavilion stands near. In the distance are mountain peaks, the highest on the right, pines are seen on the flanks, and the roofs of distant temples come into view. Inscription at upper left, and on the mount at upper right.

Height, 36"; width, 15 $\frac{7}{8}$ ".

493. (1035) One Ko-ssu Buddhistic Picture. Sung. Chinese.

Tapestry weaving, in color.

Buddha enthroned. The Buddha sits in meditative attitude, hands clasped palms-upward above his exposed crossed feet, on a thalamus floating upon clouds or rippling water, and at his back spring up numerous lotus blossoms—nine in all—amid gracefully bending stems and curling leaves. He is in a rich golden-brown robe, with burnt-orange shadows in its folds, lightly penciled with conventional scrolls, and the Buddhistic necklace is conspicuous on his exposed breast. The lotus throne is in deep blue and a pale greenish-blue, the same colors being used in some of the lotus flowers above, while others appear in white, and in soft browns linking them with the Buddha's robe, and the leaves in yellowish-green and greenish-yellows. The background varies from a light gray below to a pale apricot hue above. Inscription on mount at upper right. Unsigned.

Height, 41 $\frac{1}{2}$ "; width, 22 $\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

494. (1036) Sing Cheng. Tang. Chinese.

Painted on paper, in colors.

Monju on lion. The lion is lying down, its body curled around from the left until its head is brought forward near the center of the picture in the immediate foreground. The Bodhisattva is seated sidewise on its back, within the curve of its body, his bare foot projecting from beneath his red robe and resting on the lion's bushy tail. The Bodhisattva's apparel besides the red robe includes garments of purplish-pink and grayish-white cast of brown and black and a purplish-gray, with floral borders, and he holds in his left hand a stem of the lotus, with its flower opening and supporting a copy of a classical manuscript above his head. His right hand rests on his right knee, and he faces the front, turned slightly toward the left. Back of his head is a large, brownish halo, circular, and the background is a soft, smoky gray. Inscription on mount at upper right. Unsigned.

Height, 45"; width, 22½".

495. (1037) Hsia Kuei (also known as Yu-yu). Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk, in ink and tint.

Cormorant fishing. In the foreground a bare-footed fisherman stands on an end of his hooded boat, which he is maneuvering by a long bamboo pole in waters just kept in gentle motion by a breeze from the left that sways the bare withes of a projecting willow. Within the boat his wife holds a paddle on which a cormorant is perched, and a small boy reaches out toward it. Out in the stream are three more of the birds, one coming in with a fish in its throat. On the right are massive rocks, sloping to the water's edge, a few coarse grasses being seen along a ridge beyond them. Seals at lower and upper left and right; inscription on mount at upper right.

Height, 59½"; width, 38¼".

496. (1038) Copied by an Unknown Artist after design by Ku K'ai-chih. The Six Dynasties. (Ko-gai-shi—Japanese name.) Chinese.

Painted on silk, in colors.

Landscape with figures. Great trees rise from near the foreground and in the middle distance,—tall pine, four of them with straight trunks and a fifth whose trunk leans toward the right,—and all mount beyond the limits of the picture, showing a few only of their bunches of needles near the top. Between the central trunks, which are black and brown, with faint greenish tinges of the woods, are seen two figures. One is in old-rose and is back to the spectator; the other faces him, in a faint yellowish-green. At the left, seated on the ground and also back to the observer, is a third figure, examining a scroll. Inscriptions, one a very long one, on the right of mount. Unsigned. Some restoration.

Height, 37"; width, 19".

Oriental Paintings

KAKEMONO

497. (1039) Li Ch'êng. Sung. Chinese.

(Ri-sei—Japanese name.)

Painted on silk, in ink and tints.

Landscape and figures. Two tall pine trees in the right foreground branch far aloft, sending some of their scraggly limbs farther upward and others downward again, overhanging on the left a group of three men, two engaged at a game of chess on a stone table of the woodland, and a third looking on, holding with his right hand a pilgrim's staff. The men are in white robes bordered with black, and one of the players wears a yellow cap of lotus design, while his companions have flat black caps. Shrubbery near by is a reddish-brown, and the trees are heavily outlined in ink; their trunks are brown and the foliage is given a greenish tint. On the left is a broad waterfall, descending in two streams, and cliffs rise on either hand, with more trees seen between them in the distance. Inscription on mount at upper right. Unsigned.
Height, 61"; width, 39".

498. (1040) Chiang Kwan-tao. Sung. Chinese.

Painted on silk, in color.

Autumn landscape. High on the left are impending crags, and far away at the right are conical peaks and broad shoulders of mountains and hills. Through a pass between them a stream takes a winding and zig-zag course forward, dropping in a cataract over the middle ground, below two pale pinkish pavilions with gray-brown roofs that occupy an eminence on the right. Lower down the valley, nearer the foreground, a cluster of houses with yellowish-brown roofs are seen, with a red-clothed figure visible in a window, and another stream puts in from the left and joins a foreground lake whose waters are divided by a rocky point reaching forward from the center. On mounds and mountain sides and in valleys are leafless trees. Inscription on mount at upper right. Unsigned.
Height, 66¼"; width, 37¾".

Oriental Paintings

KAKEMONO

499. (1041) **Han Huang. Tang. Chinese.**

Painted on silk, in colors.

On the right in the foreground a tree of large trunk enters the picture, only a part of it within view at the base but the whole trunk swinging into the composition presently and bifurcating near the top, while pendant branches, dimly seen, droop gracefully across the canvas on the left and are to be noticed in lesser volume on the right. At the foot of the tree are two large horses, standing side by side and facing the right, one tethered with his head lowered as if about to feed or drink, the other untethered with head erect. One is a grayish-white and cream color, the other a brownish-white and grayish-black, and the former wears a halter with a red pompon on his nose, while the other is bridled and shows a large red tassel under the throatlatch and two smaller ones dangling from the rein farther forward. Dark yellowish-brown background. Inscription on mount at upper right. Unsigned. Height, 31¼"; width, 22".

500. (1042) **Tsa Pao. Sung. Chinese.**

Painted on silk, in colors.

Ducklings. Five young ducks are depicted, one a brownish-white, the others with black and brown patches on a similar brownish-white body color. The white and two of the spotted ones are standing on a low point of land that projects from the right into a pond or stream. The water shows a mild agitation where the other two ducks, swimming, are emerging from under a large and broken lotus pod depending in inverted cup-shape from an overhanging stem. The stem branches from a clump of aquatic plants growing about the point on the right. Another large pod spreads itself in inverted form at the corner of the right foreground, and bent above the three ducklings on the land is a third exhausted seed-pod of the lotus, still attached to its stem. Inscription on mount at upper right. Unsigned. Height, 20½"; width, 21¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

156. (952) Artist Unknown. Sung. Chinese.

Painted on brown paper in ink and tints.

The subject is delightfully composed and drawn, and consists merely of eight horses and one rider. The paper is badly cracked and rubbed. Without signature or seal. Two manuscript colophons are attached to the mount; one precedes and the other follows the painting.

Length, 46 $\frac{3}{8}$ "; height, 11 $\frac{1}{2}$ ".

157. (953) Yen Wên-kuei. 1008. Early Sung. Chinese.

Painted on silk in colors.

A mountainous landscape delicately drawn, through which many travelers pass on horseback and on foot. A stream winds through the composition and enters a lake at its close. Six bridges, six sailboats and many buildings appear. Four red seals at beginning. Signature and four red seals at finish. One colophon on white paper follows the painting.

Length, 139 $\frac{1}{2}$ "; height, 13 $\frac{3}{4}$ ".

158. (954) Attributed to Han Kan. Tang. Chinese.

(Kan-kan—Japanese name.)

Painted on silk in colors and gold—"The Tribute Horses."

Three horses, one white, one dappled and the third black—tribute offerings to the Emperor—are being led in single file by three grooms. The procession includes two monks at the front, one bearing a cup, the other a letter; they are followed by one sword and one banner bearer. The last groom is accompanied by an official, wearing a white headdress and green gown. A manuscript inscription, in ink and seal of the Emperor Hui Tsung, also several other seals, appear on the painting. On the mounting a piece of brocade which once was a part of an earlier mounting. Two certificates, in manuscript, precede the painting, and four other inscriptions in manuscript follow the painting.

Length, 76 $\frac{1}{4}$ "; height, 12 $\frac{1}{2}$ ".

159. (955) Ch'ien Hsüan (also called Ch'ien Shun-chü and Ch'ien Yu-tan). Late Sung and early Yuan. Chinese.
(Sensen—Japanese name.)

Painted on paper, in colors.

Branches of an egg-plant bearing foliage, blossoms and fruit. Manuscript inscription and signature at left. Numerous red seals. One signed manuscript certificate follows the painting.

Length, 23"; height, 11 $\frac{1}{4}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

160. (965) Copies of Tosa Mitsunaga's "Ban-Dainagon Zōshi" (The Rebellion of Ban-Dainagon). Japanese.

Set of three.

Done on paper, in colors and gold, and in imitation of the originals, which are in the possession of Count Sakai, of Tokyo; by Sugawara Chikayoshi, of Tokyo.

On the tenth of the third month of Teikan 8 (866 A. D.) Ban (or Tomo) Yoshio rebelled and burned the Oten-mon, a gate of the Imperial palace. The gate was very famous. It had two wings with corridors on either side, and the sign bearing the name of the gate was written by Kobo Daishi.

A: The first roll depicts the burning of the gate and is without descriptive text. It opens with a group of mounted palace guards and servants hurrying toward the left preceded by two men bearing torches, the event pictured having taken place at night, though the artist has not otherwise indicated that circumstance. A little further along a horseman is riding at a gallop amid a scattered group of people on foot. Then, before the outer gate of the palace, a groom is struggling with a frightened horse, and a noble who has just dismounted and is running toward the gate, turns to shout an order to him. Through the gate many people are dashing at full speed, and upon the roof blazing cinders are falling. Within the enclosure is an excited throng watching the burning of the great gate, which is a mass of seething flames, from which a great cloud of black smoke drifts away to the right. At the left of the burning structure is another excited crowd of people, court nobles, servants, and townsmen. Beyond them is an inner gate. A long stretch of cloud leads to the figure of the Hidari no Otodo, or Minister of the Left, who is in full ceremonial attire and stands quite alone, viewing the conflagration from a distance. The roll ends with a view of the Imperial palace, with the Emperor reclining upon a red rug and raising himself on one arm as he listens to the report of a man seated before him, while the Minister, who has been falsely accused of firing the gate, is seated upon the veranda without, in a posture denoting great anxiety.

B: The second roll bears inscriptions briefly describing the events portrayed. On the night of the fire a man named Toneri, servant to one Uhyōe, who lived in Shichijo street, passed the Oten-mon at a late hour and saw Ban-Dainagon running away from it accompanied by two attendants. He followed them as far as Nijō street, when he heard an alarm of fire and, perceiving that the blaze was in the direction of the Imperial palace, he turned back and saw the gate in flames. Afterward he learned that the Hidari no Otodo had been accused of setting the gate on fire and was to be punished for the crime, but later he was found to be innocent.

(Continued on next page)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

160. (Continued)

Then in the middle of the ninth month Toneri's son had a quarrel with a son of one of the Dainagon's servants and was badly beaten by the boy's father, who intervened in the fight. After this, Toneri told what he had seen on the night of the fire, but had hitherto kept to himself. This roll opens with a view of houses and trees and a few people running toward the left. Then there is a view of the Hidari no Otodo seated on a mat in the courtyard of a palace and bowing down with his back to the observer. In two rooms in the building at the left are many weeping women. These are probably the ladies of the Minister's family who are distressed by the false accusation made against their lord. Descriptive text follows, and then a spirited picture of the fight between Toneri's son and the son of Ban-Dainagon's servant. The boys are shown grappling and pulling each other's hair while a crowd of people cheer them on, and the servant of Ban-Dainagon runs forward to rescue his child. In the foreground he is shown again giving the son of Toneri a vicious kick which sends him sprawling, while his own son stands by his side with both hands full of his antagonist's hair. Another group of people discussing the affair ends the roll.

C: The third roll has only a little descriptive text. It opens with a street scene. A woman stands in the door of a house talking to a man who points toward the left. Two dogs are barking, a group of men at the right are looking on, four men are walking down the street and an old man and woman are peering out at them from a doorway a little further along. A group of willows and of maples in autumn foliage ushers in the next scene, which shows two officials seated in a building which is open in front. They are listening, apparently in amazement, to the testimony of Toneri, who is respectfully seated on the ground without, his back to the observer, while his four companions are seated a little way off at the right. Next is a spirited group of military officers on horseback and numerous attendants on foot, who are being addressed by a man standing at their left who holds a bow in his left hand and points to something back of him with his right. A large tree with gray-green and buff foliage separates this from the next scene, which shows the same man eagerly talking to an official, a short and rather stout man, who, with scowling face, bends forward to listen. Another group of pines, maples, and other trees leads up to a view of the women's apartments in the house of Ban-Dainagon, where nine ladies are weeping and wailing. One of them lies upon her back; the others are seated in attitudes denoting extreme dejection. This scene is followed by more trees on both sides of the entrance gate through which Ban-Dainagon is about to pass. He is weeping bitterly and leans upon the arm

(Concluded on next page)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

160. (Concluded)

of an attendant, while a servant opens the gate for them, and another man seated under a tree at the right, sorrowfully watches them. In the next scene the arrest of the guilty noble is shown. He is being carried away to prison in a court wagon, surrounded by many guards and followed by a company of mounted officials, soldiers, and attendants.

Each of the many figures in these rolls is an individual characterization. No verbal description can give an adequate idea of the sustained power and variety by which they are marked from beginning to end.

Not signed.

Width of paintings, 12½".

Length of roll A, 362"; of roll B, 360½"; of roll C, 394", over all.

161. (999) **Hu Huan, Kitan Tartar Artist. Late Tang and The Five Dynasties. Chinese.**

Painted on silk, in colors.

Hunting scene. Nine men on horseback are pictured in the chase of an animal of the jungle, apparently a tiger, which has already been wounded, but is in full run. An arrow has reached it behind the shoulders, and one of the huntsmen in immediate pursuit aims to reach the quarry also with a long three-pointed spear, which may be also a sort of gaff. To the left of the spearman, who chases the tiger toward the right and forward, are two bowmen, and to right of the tiger another comes forward, while the other five members of the hunt come up from the right. The horses are brown, white and black, and the riders' apparel, for the most part, red, yellow, brown and blue. Three seals at upper right, two seals at lower right; two seals at upper left, two at left center and two at lower left; two seals at top, in the neighborhood of a third of the way from either end. On a marginal mounting at the right, two imperial seals, and outside that an inscription. On a similar marginal mounting at the left, an imperial seal and four other seals. On the general mounting at the right an inscription in large characters, with signature and seal. On the general mounting at the right an inscription in large characters, with signature and seal, and on the general mounting at the left an inscription in seventeen columns and three seals. Much worn and repaired in places.

Length, 65"; height, 10⅝".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

162. (1000) Li Ch'êng. Sung. Chinese.

(Ri-sei—Japanese name.)

Painted on silk, in colors.

Mountainous landscape. Far stretches of mountainous lands lying along the sea are spread before the view, with peaceful waters intervening and penetrating them. At the left are peaks and passes, with tall conifers and other trees crowning rugged knobs, lining ravines, or adding their arboreal touches to temple or palace enclosures displaying typical Chinese architecture. Here, in an inlet—or a lake—a net is set, and two figures are observed in a pavilion. Near the center of the composition a workman is crossing a bridge, carrying sheaves by a neckyoke, and further toward the right are two equestrians, an attendant on foot being noted at the roadside back of them. Beyond them in the distance is a single tall sail. Blue and greens, red, and varied browns, some yellowish and others grayish, are used on a soft, neutral gray ground. Seals to the number of thirteen are imprinted on the silk and others, with various inscriptions, appear on the margin.

Length, 89 $\frac{3}{4}$ "; height, 12 $\frac{1}{4}$ ".

163. (1001) Ch'ien Hsüan (also called Ch'ien Shun-chü and Ch'ien Yu-tan). Late Sung and early Yuan. Chinese.

(Sensen—Japanese name.)

Painted on silk, in color.

Travelers. A procession of ten persons, altogether, moving slowly toward the right. In the lead is a servant, nude to the waist and in a pale greenish-yellow skirt, bending under the burden of two large, brown baskets borne on a pole over his shoulder; they contain numerous potteries. Following comes a young woman in green, red, yellow-brown and blue, carrying a musical instrument wrapped up, and after her another in pink, greenish-brown and blue, with a fish-pole and carrying a basket. A younger girl, with a neckyoke load, and a smaller child accompanied by a hound, comes next, leading two water buffalo on which are seated respectively a bearded man in brown, green and blue, riding augustly alone, and his sturdy wife with two children in arms and another, a boy, seated behind her and holding a pet animal—cat or monkey. Signature, inscription and seven seals appear at right and left. On the mounting at the right is an inscription in large characters with signature and three seals, and on the mounting at the left is an inscription in fifteen columns, with seal, another in six columns, with seal, and still farther to the left an additional seal.

Length, 48 $\frac{1}{4}$ "; height, 10 $\frac{7}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

164. (1002) Hui Tsung, Emperor. Sung. Chinese.

(Kiso Kotei—Japanese name.)

Painted on silk, in color, in imitation of tapestry.

Landscape and figures. A composition of extensive and diversified view in which sixty-nine figures appear, besides several horses. Various trees and shrubs dot the landscape, which is threaded by water courses, marked by garden fences and open pavilions, and varied by distant hills. Far at the right a group of horsemen, dismounted, with attendants, are standing about a clump of trees, one of the men holding a falcon on his wrist. To left of them sundry wandering figures move toward or away from them, three approaching being seen under a pine tree. Then, beyond a fence, others are resting in a garden and attendants are preparing refreshments. Still further to the left, in an enclosure, a banquet is being served, while an orchestra of six pieces furnishes music, and between the banqueting group and a pavilion near the left end more figures appear. At the upper right an inscription and five seals, and immediately adjacent a marginal inscription on the mount. At the left an inscription in six columns, an imperial seal and eleven other seals. On the mounting at the right, inscriptions in large and small characters and four seals. On the mounting at the left, an inscription in thirty-two columns, and four seals.

Length, 220½"; height, 11".

165. (1029) Li T'ang (also known as Hsi-ku). Sung. Chinese.

(Ri-tō—Japanese name.)

Painted on silk, in colors.

Cavalcade. Seven dignified personages variously costumed are portrayed mounted, proceeding toward the right. Two are riding horses, four mules and one a buffalo. They are accompanied or followed by attendants afoot, and are passing from some walled enclosure on the left through a grove of pine trees toward an open country. The whole executed with fine precision, and in delicate tones of brown, green, yellow, gray and blue, with approaches to black. Two seals at lower corners and three long inscriptions on mount, one preceding the painting and two following. Unsigned.

Length, 66¾"; height, 10⅛".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

166. (1030) Tsao Chang. Sung. Chinese.

Painted on silk, in colors.

Garden at shore. A scene of birds and blossoms, of the land and aquatic. The land is one of rolling hills, with successive points projecting into a body of water at the right, while at the left a hurrying stream winds among their broken ravines. On the sloping face of the nearest hill are clumps of the slender green bamboo, and shrubs in white and purple-gray flower, with nine quail seen singly or in groups amongst them, while a tree bearing small red fruit rises from the farther side of the slope, and two birds of red, blue, white and brown plumage sit upon one of its swaying branches. In the water at the right three ducks of brilliant plumage are swimming, amid green leaves and yellow blossoms, and plants blooming in white and purple grow at the shore line. Three small seals at lower right corner; signature and four small seals at finish. Scroll No. S. I. 129 duplicates this design.

Length, 118"; height, 12¾".

Oriental Paintings

ALBUMS

34. Album of Twelve Paintings. Various Artists and Periods.
Chinese.
Bound in paper, with brocade cover.
Size, $23\frac{3}{4}$ "x $15\frac{7}{8}$ ".
- A: One Painting. Artist Unknown.
On paper, in tints.
A landscape with river and mountain peaks in the distance. In the foreground a bridge crosses the river and at either end of which a group of buildings surrounded by trees. Two inscriptions at top.
Size, 13"x $11\frac{1}{4}$ ".
- B: One Painting. Artist Unknown.
On paper, in ink.
A mountainous landscape with waterfall at the right and a group of buildings at the left. A lake in the foreground. Signature and seals at top.
Size, $16\frac{3}{4}$ "x $10\frac{1}{8}$ ".
- C: One Painting. Artist Unknown.
On paper, in ink.
A landscape with two large pine trees in foreground. Four inscriptions with seals at top, and seals at bottom.
Size, $14\frac{7}{8}$ "x $9\frac{3}{4}$ ".
- D: One Painting. Artist Unknown.
On paper, in ink.
Bamboo branches. Inscriptions at top and bottom and many red seals.
Size, $11\frac{1}{2}$ "x $11\frac{3}{8}$ ".
- E: One Painting, by T'ang Yin (also known as T'ang Li-lu). Ming.
On paper, in ink.
Peony stems, with rich foliage, buds and blossoms. Inscription at top and seals at top and bottom.
Size, $22\frac{3}{8}$ "x $10\frac{7}{8}$ ".
- F: One Painting. Artist Unknown.
On paper, in ink and tints.
A mountainous landscape with river view. A group of buildings in the foreground in which one figure appears; another figure approaches from a distance. Inscription and seal at top.
Size 14"x $13\frac{1}{8}$ ".
- G: One Painting. Artist Unknown.
On paper, in ink; surface finely spattered with gold.
Plum branches in blossom and bamboo. Inscription, signature and seals in lower right corner.
Size, $14\frac{1}{2}$ "x $10\frac{3}{4}$ ".

(Concluded on next page)

Oriental Paintings

ALBUMS

34. (Concluded)

H: One Painting. Artist unknown.

On silk, in ink.

At the right, a palace of ancient style faces a lake upon which a single sailboat is seen. Behind the palace, rocks and trees appear. In the distance, dimly seen hills. In the upper left corner, an inscription very finely written. Many red seals.

Size, $10\frac{7}{8}$ "x $10\frac{1}{2}$ ".

I: One Painting. Artist Unknown.

On silk, in ink.

At the left, an imperial palace is seen at the edge of a lake. Behind the palace, high rocks and pine trees. In the distance, at the right, low hills. An inscription finely written appears in the upper right corner. Many red seals.

Size, $10\frac{5}{8}$ "x $10\frac{1}{2}$ ".

J: One Painting, by Ma Yüan. Sung. (Ba-yen—Japanese name.)

On silk, in ink and tint.

A landscape. At the left pavilions, two large pine trees and bamboos on a rocky point of land. In the distance, blue mountain peaks above which a single bird flies. Signature at lower right corner, and red seals.

Size, $10\frac{3}{8}$ "x $9\frac{7}{8}$ ".

K: One Painting. Artist Unknown.

On silk, in colors.

A beautifully drawn mountainous landscape through which a stream winds its way over waterfalls and under bridges, disappearing in the lower left corner. Over the bridges and along a highway which leads to an arched gate in the great wall, many footmen and riders pass. In the lower left corner an inn toward which two figures walk. Signature and two red seals at lower right. One of the seals shows erasure.

Size, $12\frac{1}{2}$ "x $9\frac{3}{4}$ ".

L: One Painting. Artist Unknown.

On paper, in ink; surface finely spattered with gold.

A blossoming branch of a plum tree extends entirely across the space. Signature and two seals in upper left corner.

Size, $13\frac{1}{8}$ "x $10\frac{7}{8}$ ".

Oriental Paintings

ALBUMS

35. **Album of Six Paintings. Tang, Yuan and Sung. Chinese.**
Bound in paper, with brocade cover.
Size, 16"x15".

A: One Painting. Artist Unknown. Tang.
On silk, in colors.

Royalty on a voyage. A representation of the King of Korea on his way to visit the Emperor of China. The monarch is comfortably ensconced beneath a canopy on the topmost deck of an elaborate barge, surrounded by four of his women, and on various decks below are members of his Court, armed retainers and other attendants. The barge is propelled by huge sweeps and also by sails, and accompanying it at either side is a smaller boat, similarly propelled, each with a number of persons aboard. The flotilla has a course toward the left and slightly forward, in a sea of rolling billows. Seal at lower right; seals at lower left. On opposite page an inscription in six columns, with two seals.

Size, 12"x9¼".

B: One painting, by Li Chao-tao. Tang. (Rishodo—Japanese name.)
On silk, in colors.

Imperial palace. In the foreground a low point of land projects from the right into a lake, and on it appear the various buildings of the palace, some figures being visible in the principal pavilion in the middle distance, which is situated, as are the others, in a garden dotted with graceful trees, some of them in blossom. A tall mass of rockery rises beyond the nearer trees, an arbor is seen beyond the pavilion, and a group of humble buildings appears in the distance on the left, while in the background is a range of tall, conical mountains. In the middleground a bridge leads to a point of land on the left. The colors are blue, green, red, white, brown and yellow, on a yellowish-brown ground. Signed at the left, near the bridge. Two seals at lower right, three at lower left, and three at upper right. On opposite page an inscription in five lines with two seals.

Size, 13¾"x11⅛".

C: One painting, signed Tai Sung. Tang.
On silk, in ink.

Landscape. On the left is a broad-topped hill or mountain, sloping toward the right, its lower flank disappearing back of a clump of low trees growing near the right foreground. In front of the trees a boy is leading a buffalo with a ring through its nose, the animal being inclined to be unruly and the boy apparently trying to lead it to water. Both are active. The boy is barefoot. Signed midway at the right; inscription with seal at upper left and at lower right. On opposite page an inscription in six columns with two seals.

Size, 14½"x11⅛".

(Concluded on next page)

Oriental Paintings

35. (Concluded)

D: One Painting, by Wang Yüan (whose second name is Wang Jo-sui). Yuan. (Woen—Japanese name.)

On silk, in colors.

Birds and flowers. On a point of land swinging out from the left and bending forward, jutting into a stream or lake, two quail are seen, feeding, both facing toward the right, one with its head down, the other with head up. The blue iris grows in front of them at the bank-side, and other green plants with blue flowers or bearing red berries overhang from the left. Signature and two seals at lower left; seal at lower right. On opposite page an inscription in six columns with two seals. Size, $13\frac{3}{8}$ "x $10\frac{3}{4}$ ".

E: One Painting, by Chao Tai-lien. Sung.

On silk, in colors.

Landscape with waterfall. Round-topped mountains with rolling flanks occupy the distance, with spots of brush showing green along their bluish-green and brown ridges. On the left a cataract winds and tumbles forward, and on the right in a valley stands a group of pines. Lower down are more trees, some tinged with red, extending generally across the picture toward a pavilion seen among foothills at the left. In the foreground a clump of trees stands on a rocky knoll, toward the left. Signature at lower left. Seal at lower left upper left and lower right. On opposite page a five-column inscription with two seals. Size, $11\frac{3}{4}$ "x $11\frac{1}{2}$ ".

F: One Painting, by Wang Chien. Sung.

On silk, in ink and tint.

Birds and rocks. In a flat, grassy field, a foreground mass of rockery stands out, near the center and reaching toward the left. An arm of the rock reaches above the low horizon, and on it is perched one of a pair of birds, with mouth open, chirping, while its mate standing on a lower rock to its right bends down with a sprig of seed-grass in its bill for a hungry birdling below. The little one is one of four young, on the grass around the rock, each with beak open, calling, two at the right and two at the left. Signature at lower right. Seal at lower right and lower left. On opposite page a seven-column inscription with two seals. Size, $12\frac{1}{4}$ "x $10\frac{1}{4}$ ".

Oriental Pottery

1604. (2423) One Irregularly Modeled Circular Bowl, showing bold knife cutting of clay around outer surface. Sung. Chinese.

Hard, whitish paste, finely speckled with black. Beautiful rich pink glaze over white, within and without—the outer color in lighter tints. Slight crackle appears in the thicker masses of glaze. The rim is unglazed, as is also the lower edge of the circular basal ring, but the area within the basal ring is perfectly glazed. Three spur-marks appear on inner base. Intact. Height, 3"; diameter at mouth, 8".

1605. (2424) One Bulb Bowl or Flower-pot Stand; circular, molded in bronze form with three feet and two bands of small, round studs on outer surface—the upper row being enclosed by concentric lines in relief. "Chün-yao." Sung. Chinese.

Dense, gray paste, sprinkled with black. The inner glaze is dark purplish-blue changing at center to lighter tones. The outer glaze is rich dark plum-purple, flecked with blue and crimson, while thick overflow drips from each of the many studs. The outer base and the rim show rich olive coloring—much crackling within and without—earthworm marks appear on inner base. Fifteen spur-marks and the Chinese numeral one on outer base. In perfect condition.

Height, $3\frac{7}{8}$ "; diameter at mouth, $10\frac{1}{8}$ ".

Openwork teakwood stand.

1606. (2425) One Small, Circular Tea Bowl, with flaring mouth and brass rim. (Tenmoku.) Chien. Chinese.

Hard, dense, buff paste. Rich chocolate-colored glaze, mottled with cream. Shrinkage marks in glaze on inner bottom; without crackle. Circular basal ring, slightly hollowed and unglazed within. Intact; without repairs. Excavated at the sites of ancient kilns in the Province of Fukien.

Height, $1\frac{3}{4}$ "; diameter at mouth, $4\frac{1}{4}$ ".

Red lacquer stand.

1607. (2426) One Low, Circular Jar, heavily modeled with wide mouth. (Tenmoku.) Chien. Chinese.

Heavy, coarse, dark-gray paste, in which particles of coarse sand or granite appear; many blisters in the paste around body under the glaze. Rich blue-black glaze, very finely mottled with minute silvery speckling resembling myriad stars as seen in the Milky Way; uncrackled. Practically all of the inner surface is glazed. Low basal ring, unglazed. An area of the mouth is repaired with gold lacquer.

Height, $6\frac{1}{4}$ "; diameter at shoulder, $9\frac{1}{2}$ ".

Teakwood stand.

Oriental Pottery

1608. (2427) One Circular Bottle-shaped Wine Holder, with long, slender neck. Korai. Korean.

Hard, dense paste. Dark greenish-gray glaze, showing smoke-colored discoloration; uncrackled. Around the body four upright floral designs, including foliage and buds, are incised in the paste. Around the lower end of the neck a circular band of floral design is also incised in the paste. All decorations are seen under the glaze. Low, heavily modeled basal ring, on the lower edge of which seven spur-marks appear. Within the basal ring the surface is covered with glaze. Perfect condition.

Height, $12\frac{1}{2}$ ".

Teakwood stand.

1609. (2428) One Small, Circular Jar, with broad mouth ending in a coarse lip. Tibetan (?).

Terra-cotta-colored paste of light weight. Light chocolate-colored glaze, over which Buddhist designs consisting of deities, a horse and other religious symbols are shown resting upon pedestals which spring from a band of lotus petals surrounding the base. The decorations are painted in colors. Shrinkage marks appear. Flat foot. Intact; without repairs.

Height, $4\frac{3}{8}$ "; diameter at mouth, $2\frac{3}{4}$ ".

Teakwood stand.

1610. (2429) One Tall Wine Ewer, executed in the lotus motive throughout. Korean.

Hard, firm, light-gray paste. Gray glaze. In the form of a magnified lotus flower, cupped, out of which rises a smaller flower of the same species, the latter topped by a flat movable cover whose modeled decoration continues the lotus motive. Upright spout, slightly curved, springing from the large flower and united to the smaller one by a scrolled stem. Recurving handle formed of a flattened, scrolling stem, joining the two flowers and surmounted by a frog modeled in relief as thumb-piece. Modeled in high relief on top of the larger flower—the shoulder—are two boys, seated on curling stems and folding their arms about expanding buds, a lotus leaf modeled in bold relief at the side of either child. Throughout, the overlapping petals are modeled in low relief, and delicately lined with characteristic light incisions. Luminous glaze of grayish-celadon tone which in places shows an eccentric crackle, with petal outlines broadly painted in underglaze red of brownish tinge—in part suggesting ashes-of roses—and shot with black accents. The tips of interleaving petals, and the spinous protuberances of the stems, are further accented in white, applied in tangible relief under the glaze. The foot, which is also glazed, shows six spur-marks. Restoration at spout.

Height, $12\frac{1}{4}$ "; diameter of foot, $4\frac{3}{8}$ ", of lip, $1\frac{5}{8}$ ".

Oriental Pottery

1611. (2430) One Tall Ovoidal Jar, slender, graceful form, tapering gently to a short and full cylindrical neck with rounded lip, and to a flat foot. Tang. Chinese.

Firm, resonant reddish paste. Invested with a transmutation glaze of rich color and unctuous surface. From neck and over the shoulder the colors descend as the misty curtain of a cataract, shot with varied lights—subtle blues blended with soft robin's-egg greens and touched with light bronze and tawny notes, the whole lightening to gray and white and condensing to bluish tones again below, over a ground of varying brownish hue. The ground color presents peculiar aspects, now an aubergine tinge, now a light metallic brown, running to gun-metal tone, and elsewhere a soft mouse-gray. The glaze below the shoulder is very largely pitted. Two parallel shallow channels girdle the body about midway, and two more lower down, though in both cases the grooves disappear in some part of the circumference. About the shoulder a broad ring is defined by incised parallel circles.

Height, $17\frac{1}{2}$ "; diameter at lip, 4".

1612. (2431) One Tea Bowl with brass rim. Sung. Chinese.

Dense, gray paste. Entirely covered with light green celadon glaze; uncrackled. Small, circular, hollowed foot. Intact.

Height, $2\frac{1}{4}$ "; diameter at mouth, $4\frac{3}{8}$ ".

1613. (2432) One Tea Bowl with flaring mouth and brass rim. (Tenmoku.) Chien. Chinese.

Dense, dark brown paste. The inner and outer surfaces are covered with chocolate-brown glaze; slight iridescence and uncrackled. The glaze on inner surface is mottled with gray. Circular foot slightly hollowed, unglazed. Intact; without repair. Excavated at the sites of ancient kilns in the Province of Fukien.

Height, $2\frac{1}{4}$ "; diameter at mouth, $4\frac{3}{4}$ ".

1614. (2437) One Fragment of Tile. Sung. Chinese.

Soft, white paste, which has taken on a yellowish-gray tone. The lower end of a small oblong tile, the bottom and two sides being intact, the top irregularly broken, the right portion of the top broadly arched, the left and greater portion having a slightly hollowed contour. The obverse modeled with a graceful relief ornamentation whose fragmentary remains reveal, besides slender floral scrolls in the lotus motive, a Buddhistic figure—probably a Buddha or a Kwanyin—enthroned on a lotus flower set upon a tall stem conventionalized as a pedestal. The figure is seated, with legs folded inward and hands brought together before the breast. At either side is an attendant figure, standing, on a smaller lotus flower, that on the right wanting the greater part of its head above the chin, while of that on the left only the lower legs remain.

Height, on the right, $1\frac{5}{8}$ "; on the left, $1\frac{1}{8}$ "; at the highest point, a little short of $2\frac{3}{8}$ ". Width, $2\frac{1}{2}$ ". Thickness at edges (without the relief), $\frac{3}{8}$ of 1".

Oriental Pottery

1615. (2438) One Plate. T'zū-chou. Sung. Chinese.

Soft, light paste, coated with a rich, creamy white glaze, brilliant and minutely crackled. About the center of both upper and under sides there is a small area of *café-au-lait* hue. The plate is flat-bottomed (footless), and shallow, the low sides flaring lightly and the narrow rim expanding further. The upper surface of the bottom is decorated with a foliate medallion which occupies nearly its whole expanse, painted with gracefully scrolling flowers and a large bird the features of which have vanished, which may be a form of the phoenix. The flowers are in reserve and are painted with underglaze *rouge-de-cuivre* in a green enameled ground, the enamel largely decomposed. Aside from white reserve and red outlines, an outline band of yellow and one of a color not now determinable encompassed the medallion. Various touches of silvery iridescence over the disintegrating enamel colors and the glaze where they have been. Rim edged in light yellow and a ring of red.

Height, $\frac{3}{4}$ of 1"; diameter, 8".

1616. (2439) One Bowl. "Kieng-yao." Fukien Province (?). Sung. Chinese.

Hard, dense, gray paste; modeled in deep ovoidal form, very slightly contracting at the rim, on a low foot. An unctuous, soft creamy-white glaze covers the rim, extending three-sixteenths of an inch down the outer side and eleven-sixteenths of an inch down the inner side of the bowl (except that on the inner side the biscuit is exposed at two points where the flow of the glaze is short). All the rest of the inner surface is covered with a softly luminous glaze of rich black, of ebony depths, lightly pitted. The same glaze coats the exterior, stopping in practically even, slightly scalloped flow, a little more than two-thirds of the way to the foot, a thin white underglaze perceptible for a brief space below it. Near the end of the exterior glaze flow, of the black, is a noticeable area of *peau-d'orange* surface.

Height, $3\frac{1}{4}$ "; diameter of rim, $5\frac{3}{4}$ ".

1617. (2440) One bowl. T'zū-chou. Sung. Chinese.

Hard, dense gray and brown paste. Luminous, creamy glaze, even in tone over the interior; on the exterior varying in flow and consequently in color note, and stopping short of the foot except at two points where a thin coating extends down the foot. The foot is low and the shape of the bowl is ovoidal. The interior is decorated in red, yellow and green with a floral spray, a large detached blossom, and a festooned border, above which is a band of three concentric rings. There is also a curious, eccentric or casual decoration, in the interior, in dark lines and shadings, resembling the spots made by raindrops on a surface thinly covered with silvery iridescence which appears elsewhere over the decorations.

Height, $2\frac{1}{4}$ "; diameter, $5\frac{7}{8}$ ".

Oriental Pottery

1618. (2446) One Jar. Tang. Chinese.

Soft, gray-white paste, invested with a rich blackish-brown glaze of dull luster and unctuous surface, permeated by a fine crackle. Such is the effect of the glaze color. On further study the glaze appears to be a very thin one of a soft ebony-black, with the crackle opening to a warm and mellow *café-au-lait* beneath, the resultant being the blackish-brown hue, while in certain lights only the soft black itself is seen. The decoration consists of two upright branches of blossoms, on two faces of the jar, reserved in the biscuit (with the branch tips incised in the paste), the blossoms then being in part coated with a thin glaze of light gray note and touched with brown color, and in part left in the natural biscuit. The jar is oviform, with high, bulbous shoulder, its lines contracting slowly to a broad flat foot, recessed underneath; the glaze, without the crackle, is continued in the recess, though absent from the foot itself. Embryonic neck with rounded lip (restored). Found in Honan Province.

Height, $7\frac{1}{4}$ "; diameter of foot, 3", of lip, 3".

1619. (2447) One Globular Jar. Tang. Chinese.

White paste, soft and dense, molded in globular-ovoidal form with raised, broadly-sloping shoulder from which a short lip flares abruptly; generous mouth. Short, spreading foot, beveled on the lower side and recessed underneath. Monochrome glaze suggestive of a yellow-white eggshell surface, in hue and feeling, but of lesser substance and gone from considerable areas through disintegration. The jar is decorated in low relief over all the exterior, the shoulder supporting a band of trilobate foliar scroll and the body below a deeper band of floral ornament, the large blossoms suggesting a peony design and also scrolled. Found in Honan Province.

Height, 5"; diameter of lip, $2\frac{3}{8}$ ".

Oriental Pottery

1620. (2455) **One Jardinière. "Chün-yao." Sung. Chinese.**

Dense, hard, gray paste, molded in quatrefoil shape, elongated and deep, with narrow rim, and resting on four low scepter-head feet. It is coated with a brilliant glaze that can be called nothing less than superb, in the richness and perfection of its color quality, the characteristic hues varying from soft purple-red and lilac-gray to violet tones and bluish-gray, the minute and delicate color particles finely commingled and the whole traversed by the strange, fascinating, earthworm meanderings. It exhibits, also, delicate, evanescent reflets of metallic quality and bluish note. On the interior the glaze is a luminous bluish-gray, with suggestions of the greenish robin's-egg tones, the upper section, just within the rim, tinged with the violet notes of the exterior. The earthworm markings continue on the interior and in addition a crackle appear. Underneath the foot is a thin glaze of brownish-gray with russet patches. The bottom is pierced with five circular apertures. **Mark:** the numeral nine incised under the foot. Slight repair at rim.

This bulb jar, with the vases Nos. S. I. 1622 and 1623, were found in a large flower jar at a ruined house in the village of Ssu, near Honan-fu, in 1914.

Height, $4\frac{5}{8}$ "; length, $8\frac{1}{8}$ "; width, $6\frac{1}{2}$ ".

Wood stand.

1621. (2456) **One Celadon Bowl. Sung. Chinese.**

Dense, hard, gray paste, resonant and of musical tone, covered with a softly luminous celadon glaze, the hue a delicate grayish sea-green, suggesting in consistency the sea in its churning shallows, lightened by minute air bubbles. The bowl is ovoidal, on a low but bold foot, and is modeled in petal form; the petals convex on the exterior and concave on the interior, where they appear in three concentric circles. The glaze, deepening in its greenish hue in the hollows, lightens to gray over the higher surfaces of the modeling and gives to the piece an agreeably mottled aspect. The edge is scalloped. Slight chip at inner edge of rim.

Height, $3\frac{1}{4}$ "; diameter, 8".

Wood stand.

Oriental Pottery

1622. (2457) **One Cup, on Standard. Yuan. Chinese.**

Hard paste of light grayish hue, dense and firm while light in the mass. The cup is ovoidal and shallow and its standard or foot is thick and spreading and lightly flanged at the bottom. The glaze, which reaches the flange of the foot only at one point, is suggestive of an effort toward the Sung Chün-yao, although it would never be confused with the Sung glazes. The color is a finely mottled greenish-gray of light hue, the exterior surface being suffused with a soft purplish flush in a minute *soufflé* effect and the interior marked by three splashes of similar character. There is also a pronounced *café-au-lait* crackle, conspicuous in the interior. Slight nick in flange of foot.

With Nos. S. I. 1620 and 1623, this cup was found in 1914 in a large flower jar at a ruined house in the village of Ssu, near Honan-fu.

Height, $2\frac{3}{4}$ "; diameter, $3\frac{3}{4}$ ".

1623. (2458) **One Small Jar. Made by Ma-chun. Yuan. Chinese.**

Dense grayish-white paste, coated with an unctuous glaze in the most delicate of ethereal blue tones, lightening sometimes almost to white, and traversed by a fine crackle in light brown lines. The glaze reaches the foot only in irregular flow, and is marked by the light purplish-red splashes of berry-juice hue which characterize the wares produced by Ma-chun. The jar is pear-shaped, with low foot, broad, truncated neck and wide mouth, and three animal-head handles are modeled in relief under the paste about the shoulder.

With Nos. S. I. 1620 and 1622, this jar was found in 1914 near Honan-fu, in a large flower jar at a ruined house in the village of Ssu.

Height, $2\frac{3}{4}$ "; diameter of rim, $1\frac{1}{2}$ ".

1624. (2460) **One Mold. Han. Chinese.**

Buff paste, unglazed. The inner cast or mold for a comic mask in the round, the head, face and neck of a man of large features, smiling, with a vast expanse of teeth aggressively in evidence. The nose is somewhat flattened, with broad and well-developed nostrils; the eyes are large and beady and the cheeks are fat and puffed below them. The man wears what might be described either as a jester's hood or as a close-fitting cap of the type of the later European Middle Ages, the curling top or nodding point of which is missing. This object has been declared a mold, but the exhibit, or retention, of black coloring on the face and of brown color on the cap suggests that it was complete in itself as a mask, or the head of some statuette. The general color is a grayish earthen-brown and sandy-yellow. The neck is irregularly broken, and among other defects to be noted is a crack down the right side of the face, just missing the eye and skirting the widely stretched lips.

Length, $2\frac{1}{2}$ "; width, $1\frac{7}{16}$ ".

On wood stand.

Oriental Pottery

1625. (2461) One Mold or Fragment. Han. Chinese.

Buff paste, unglazed. Mold for a pear-shaped ornament representing some animal modeled in a mound-relief, its type not readily discernible, on a base plate extending like a flange beyond it around the greater part of its circumference but missing below the bulbous end of the pear. The animal is in a huddled posture—or it is possible there may be two animals—and the effect of convolutions in the modeling makes the mold at a glance suggest that of a brain. Color grayish and sandy-yellow.

Length, $2\frac{3}{8}$ "; width, $2\frac{1}{4}$ ".

On wood stand.

1626. (2462) One Ornament Mold. Han. Chinese.

Buff paste, unglazed. Circular and mound-shaped and flat on the bottom. About the edge a rope molding, incised. Modeled in relief above as the figure of a recumbent and curled or coiled animal with a horselike head but apparently one of the many forms of the dragon. Grayish clay, the edges burnt to a pale yellowish color. Section of perimeter damaged.

Height, $11/16$ of 1"; diameter, $1\frac{9}{16}$ ".

On wood stand.

1627. (2463) One Mold. Wei. Chinese.

Buff paste, unglazed. A thick oblong of clay, gray and yellowish in its hue, with edges and back somewhat rough and the face smoothed off for a distance of from one-quarter to three-eighths of an inch from its boundaries. At this point there rises in relief a rope molding, framing a tablet whose ornamentation is the figure of a quadruped with curling horns, lying down with its nose against a ring, this ornamentation also modeled in relief.

Height, $2\frac{5}{8}$ "; length, $3\frac{1}{4}$ ". Height of the rope-molded tablet, $1\frac{13}{16}$ "; length, $2\frac{1}{2}$ ".

In wood stand; mounted as a table screen.

1628. (2464) One Mold. Wei. Chinese.

Buff paste, unglazed. Mold for a weight, mound-shaped, rising from an irregularly circular flange or base plate and modeled as a coiled monster, apparently an archaic dragon, with a body showing bold protuberances and an incised cross-hatching. Grayish and yellowish earthen color, with black spotting.

Height, $\frac{7}{8}$ of 1"; diameter of mold proper, $2\frac{1}{16}$ "; diameters of flange or base plate, $2\frac{1}{2}$ " and $2\frac{3}{4}$ ".

On wood stand.

1629. (2465) One Mold, or Fragment. Wei. Chinese.

Buff paste, unglazed. Mold or cast for a dragon's head, with part of the neck, modeled in relief, the back flat. The monster shows four teeth—only the upper jaw appearing—with a tusk at either side—nostrils are bulbous and eyes protruding. Color of the clay, gray and yellow.

Length, $3\frac{5}{8}$ "; width, $2\frac{1}{4}$ ".

On stand.

Oriental Pottery

1630. (2466) **One Fragment. Wei. Chinese.**

Buff paste, unglazed. A bold relief mold of a dragon's head, standing out from a sort of horseshoe-shaped flange, the whole object broken irregularly across at the beginning of the dragon's neck, just above his ears, and the toe of the horseshoe being flattened or blunted. The dragon's head is a grayish earthen color, the surface of the flange is red and the rest of the mold is yellowish, with a dark grayish mud-colored incrustation on the back.

Height, 2 5/16"; width, 2 5/8".

On wood stand.

1631. (2467) **One Mold. Wei. Chinese.**

Hard, white paste. Biscuit wash of a yellowish-orange hue. A solid animal-head, modeled in the round as a paper-weight, with flat bottom (or abruptly severed at the neck). The animal has somewhat the features of the Fu, with mouth closed, protruding eyes, broad nose, and numerous protuberances at the back of the head. Girdled by an incised seam passing through the center line of nose and forehead, for the taking of the casting by half-molds. Earth encrustation.

Height, 2 1/8"; width, 3 1/4"; diameter of truncated neck, 2 1/8" to 2 3/16".

On wood stand.

1632. (2471) **One Box with Cover. Sung. Chinese.**

Firm, grayish paste. The exterior of the cover has a pale greenish-blue glaze suggestive of a light *clair-de-lune* note, but so plenteously sprinkled with minute brown specks as to change the character altogether. This glaze stops just short of the edge. On the interior of the cover there is a broad splash of the greenish-blue, presenting a pale robin's-egg note and without the brown speckling. The interior of the box repeats the exterior cover-glaze with an emphasis of the speckling, which here is in a warm yellowish-brown and in places gives a stipple effect. On the exterior cylindrical portion of the box the exterior cover-glaze is continued, but with a reduction of the speckling, which permits the bluish tone to come out more clearly. As the body rounds under to the foot it has a thin wash glaze of matt white, which underneath the foot turns a pale terra-cotta hue. The box is circular and squat, and lobed in melon-form, with a short stem issuing from the center of the top and quickly rejoining the top in a short loop forming a handle. A modified cylindrical effect is given to the sides or body, by molding of the paste both of box and cover in a relief band, across which, however, the seams of the melon lobes are continued. Below the cylindrical portion the body quickly rounds into a low, polyfoliate foot, corresponding to the eight lobes of the melon.

Height, 2"; diameter, 3".

Oriental Pottery

1633. (2472) One Box with Cover. Sung. Chinese.

Hard, gray paste, with a brilliant glaze of celadon character in a pale grayish sea-green, which on the cover stops short of the edge, and on the box stops at or a little below the end of the cylindrical section. The glaze covers the interior of the box, and only partly and in very thin flow the interior of the cover. The box is circular and squat, and modeled with a fluted outline in sixteen narrow lobes. There is a cylindrical section in low relief, divided between box and cover, the lobes continuing across it. Below this the body rounds under to a flat foot, polyfoliate in accordance with the lobes, and above rounds over to a flattened top which is defined by three lines of festoons following the melon lobes, and further decorated over its broad surface with floral forms modeled in sensible relief in the paste, the modeling being chiefly in outline.

Height, $1\frac{1}{2}$ "; diameter, $2\frac{1}{2}$ ".

1634. (2473). One Head. Han. Chinese.

Dense, gray paste, thickly molded; hollow. Broken from a statuette, just where the neck begins to broaden to the shoulder. The head of a king, as is declared by an ideograph incised in a pointed-arch tablet set in the crown, the character *whang*. He is a powerful man, with very prominent nose, knit brows, full cheeks, large ears, a full-lipped, drooping mouth, and a heavy beard, which is molded in vermicular spirals in bold relief and glazed in yellow. The face, glazed in white, is now a faint yellowish-green. The hair, which is in relief and incised, is glazed in brownish-black, and the crown in an imperial yellow and the rich, intense green that in connection with the yellow has been retained in Chinese imperial use to modern times and is seen in the Pekin palaces. Over large areas of the crown the green has taken on a silvery iridescence. Chips have been broken from the crown, nose, lip and one cheek.

Height, $5\frac{1}{4}$ "; width, at ears, $3\frac{1}{4}$ "; across neck and beginning of shoulder, 3".

Oriental Pottery

1635. (2474) One Box with Cover. Sung. Chinese.

Hard, gray-white paste, coated with a pale greenish glaze of celadon note, luminous, and in places considerably speckled with minute particles of gray-brown color, representing a characteristic of the paste heightened by the glaze. On the exterior the glaze stops just short of the edge of the cover, and of the foot; it covers the whole interior of the box, but only a part of the interior of the cover. An artist's paint box. Low and circular, with hexafoil outline, a foot just defined in relief in the same outline, and flattened top. About the middle portion a modified cylindrical band in low relief, shared by box and cover about evenly, and following the foil or lobe contour. The interior of the box is modeled with three small semiglobular cups, with serrate rims, placed between three curling stems, the whole construction being in a conventional lotus motive. The cups are about half as deep as the box. Underneath the foot the mark of the kiln is incised, and the name of the potter appears in light relief. Chip the size of a thumb-end broken from rim of box under the cover.

Height, $1\frac{3}{4}$ "; diameter, $3\frac{5}{8}$ ".

Miscellaneous

540. **One Bronze Grotesque Animal. Han, or earlier. Chinese.**
The neck and back of the animal are curved low, the shoulders and hips high, the head is turned backward and the protruding tongue laps the neck near the shoulders. The animal's legs, shoulders and hips are decorated to represent shark's-skin while a different design covers the neck, body and tail. The forefeet and the end of the tail are missing. The body and the tail are cast hollow. Rich green and brown patina.
Length, $9\frac{1}{2}$ ".
Teakwood stand inlaid with fine wire.
541. **One Standing Figure of Kwanyin, Cast in Full Relief, in Bronze Gilt. Wei. Chinese.**
The figure stands upon a lotus throne, which, in turn, rests upon a hexagonal-shaped pedestal. Her right hand extends upward and clasps a circular object; her left arm hangs downward and in her left hand she holds a long-stemmed lotus-bud. She wears a high headdress and ribbons thereof hang downward at both her right and left side and terminate in graceful loops at the throat. Green patina and earth encrustation. The figure cast separately from the base.
Height, $8\frac{3}{4}$ ".
542. **One Cast Bronze Wild Boar. Han. Chinese.**
The animal is seated looking at the observer with mouth open and forefeet spread wide apart; his ears point forward and his mane separates under his lower jaw and curves backward. Thin olive green patina.
Height, $2\frac{1}{2}$ ". Diameter at base, $2\frac{5}{8}$ ".
Wood stand.
543. **One Cast Bronze Reclining Tiger in high relief. Wei. Chinese.**
Strongly designed. His forefeet project beneath his head which is turned rearward; his hind feet are unshown. Cast hollow; areas in back disintegrated and gone. An inscription on base. Rich green patina and traces of ancient gilt.
Height, $1\frac{7}{8}$ ". Diameter at base, $3\frac{1}{4}$ ".
Wood stand.
544. **One Small Cast Gilded Bronze Bear. Wei. Chinese.**
The animal sits upright upon his haunches with his right paw resting upon the knee of his right hind leg; his left paw is extended upward. The head is cast hollow and two pierced projections for fastening, extend backward from it. Small areas of thin, green patina.
Height, $2\frac{1}{8}$ ".
Wood stand.

Miscellaneous

545. **One Small Cast Gilded Bronze Pig. Wei. Chinese.**
The animal sits upright upon his haunches with his forefeet resting upon his hind knees; his small ears are erect and his mouth is open. Hollow cast; open back.
Height, $1\frac{5}{8}$ ".
Wood stand.
546. **One Gilded Cast Bronze Ornament. Wei. Chinese.**
Hexangular form with three openings. In the center a wounded tiger in relief. Earth encrustation.
Diameter, $1\frac{3}{4}$ ".
547. **One Cast Bronze Bird. Wei. Chinese.**
The bird is resting; its back is humped and its feet and legs hidden; has long tail and short neck. Cast hollow. Dark reddish brown and green patina.
Height, $2\frac{1}{2}$ ".
Velvet covered stand.
548. **Two Bronze Axel Naves, with Linchpins. Han. Chinese.**
The naves are cylindrical, each having a collar or ring in relief on outer surface, show two openings for linchpins and are closed at the outer end. The tops of the linchpins are cast in high relief and represent tiger heads strongly expressed. Green patina, earth encrustation and mirror-like areas.
Length of naves, 5" each.
Height of linchpins, $4\frac{3}{4}$ " each.
549. **One Jade Disc or Ring. Prior to San Tai. Chinese.**
Irregular in circumference and thickness, with circular perforation one and three-eighths inches in diameter bored slantingly from each side. On one side the boring is much deeper than the other. Around the edge three rough areas, one of which includes a gash two inches long. The predominating coloring is dark olive mottled with warm red and orange similar to tints found in tortoise shell.
Diameter, $5\frac{3}{8}$ ".
Elaborately carved wood stand.
550. **One Jade Knife. Chou. Chinese.**
The handle is articulated and decorated with scroll design. The lower part of the handle represents an animal's head, the nose being attached to the lower edge of the blade. The pointed end of the blade is perforated and shaped to represent an animalistic head. The upper edge of the blade shows a fin-like appendage and on each side of the blade two grooves are cut five and one-half inches long. The predominating colors are dark and light olive, old rose and cucumber tints.
Length, $12\frac{3}{4}$ "; width at widest point, 4".

Miscellaneous

551. **One Circular Bronze Bowl. Korean.**
A narrow band, caused by slightly increased thickness of metal, surrounds the lip and lower edge of foot. Near the rim, on one side of the bowl, several simulated characters have been punched. Four rivets, two large and two small, penetrate the bottom. Rich green patina and small areas of silvery mirror-like tint.
Height, $3\frac{3}{4}$ "; diameter at lip, $6\frac{1}{8}$ ".
552. **One Bronze Figure of Kwanyin. Wei. Chinese.**
A figure of Kwanyin, separately and delicately cast in full relief, stands upon a lotus throne which rises from an oblong, four-legged base. Both hands of the figure are open, with palms outward; the right hand extends upward and the left downward. A shield cast separately, is attached behind the figure; the face of the shield shows a halo and beautiful flame design in low relief. On each side edge of the shield five pierced projections; the lower one on the left side has been broken off. The top of the shield terminates in a small, flying figure which is also cast separately. Delicately incised inscriptions appear on two sides of the base. The eight small openings on top of base provided for small objects now missing.
Height including base, $15\frac{1}{2}$ ".
553. **One Fragment of a Sculptured Tablet, in White Marble. Wei. Chinese.**
Cut in bold relief, the figure of Kwanyin stands upon a lotus throne which rises from an outwardly projecting base. Both of her hands are broken off. On each side, three attendant figures stand upon lotus buds. Above each of her shoulders, a small, flying figure (one missing) are cut in very bold relief. Behind Kwanyin's head a halo (part only remains). Along the upper front of the projecting base, fragments of figures and guardian animals; below an oblong panel contains five tiny figures entwined with lotus stems and foliage. Each end of the base shows groups of small figures and animals. On the back of the fragment, carved in bold relief, under two bo-o trees, Kwanyin sits in an attitude of rest; cross-legged, upon a high throne of unusual form which rises from lotus petals. Her left foot is supported by an attendant who sits below; five other attendants, bearing in their hands objects of worship, approach from one side. At the other side and partly in front, a saddled horse held by an attendant who kneels pressing his lips to the left foot of Kwanyin. Below on an oblong space, four additional figures kneel and one sits, all holding in their hands sacred objects. The part of the tablet which originally extended above the head of the standing Kwanyin, is broken off. Traces of paint and atmospheric discoloration.
Height, $26\frac{1}{2}$ ".

Miscellaneous

554. **One Bronze Mirror. Japanese.**
Circular form; floral edge. The back has at its center the usual perforated knob and is decorated with designs of birds and foliage in gilt. The face is decorated with a standing stag which carries upon its back a tree, in the branches of which five seated figures are seen; these decorations are incised. Green patina.
Diameter, 6".
555. **One Bronze Mirror. Old Corean.**
Circular form with recessed back, in the center of which an oval, perforated knob, and at one side an inscription in low relief. The face shows pale, silvery patina and reddish rust. The patina on back is dark olive, clouded with black.
Diameter, 6 $\frac{1}{8}$ ".
556. **One Bronze Mirror. Old Corean.**
Square. Pale green patina and earth encrustation on both sides. The knob formerly on back is missing, and two areas near where the knob originally was, have been sandpapered and scratched.
Size, 6"x6 $\frac{1}{4}$ ".
557. **One Bronze Animal Statuette. Wei. Chinese.**
Figure of a reclining tiger, with body curled about toward the right until the animal's head is pillowed upon his rump, posed upon a flat circular base; the whole in the form of a weight to hold a Mandarin's burial garment in position. Gilded, considerable areas of the surface showing bright gold, and the balance a copper-brown and blackish-brown patina, with incrustations of malachite-green. Underneath the base, which is thickly incrustated, parts of an incised inscription are revealed. (This piece is a mate to No. S. I. 543, and is in finer condition, better preservation.)
Height, 1 $\frac{7}{8}$ "; diameter, 3 $\frac{1}{4}$ ".
558. **Two Bronze Animal Statuettes. Han. Chinese.**
A pair of water buffalo, recumbent, each with legs folded under him, the hind legs at his left, the fore legs one at either side, and his head and body curled around toward the left. In the form of weights to hold a Mandarin's burial garment in position. On one the original gilding emerges in various places from a patina and incrustment of sundry tones of green and iron-rust brown, and the interior, as revealed at the base, is wholly occupied by the original leaden filling, with rusty accumulations. The other animal, treated less kindly by time and the elements in the great laboratory, discloses no gold but is wholly covered with heavy incrustments, largely greenish and in the browns and yellows of ferrous corrosion, with a broad patch of blackish-brown patina at one side of the back. The lead filling shows a partial hollowing out.
Height, 1 $\frac{3}{4}$ "; length, 3 $\frac{1}{4}$ ".

Miscellaneous

559. **One Bronze Sacrificial Wine Holder (Tien Chieh-fuh).
Chou. Chinese.**
Body in form of an upright narrow section of an ovoidal cylinder somewhat flattened at top and bottom, resting on a quadrilateral spreading foot whose longer sides are pierced at the base by small arches. In the top a small oblong opening, covered by a seated rooster, a projection beneath this cover fitting into the opening. At one side an animal-head loop handle, and at the opposite side a spout issuing horizontally from the vessel, making a vertical turn, and ending in an animal-head of different form, with open, circular mouth. Characteristic archaic ornamentation has covered the entire surface, as may be detected by examination, but the forms are partially obliterated by a dense patina of green and brown and purplish notes, and thick earthy incrustations, brown and gray. Within the recess of the foot, bluish notes appear. (The spout has been re-set.) Two similar wine holders, of lesser size, appear earlier in the collection, Nos. S. I. 201 and 202.
Height, 7"; length, 8½".
560. **One Gilt Bronze Statuette. Wei. Chinese.**
Upright figure of Kuan Ti, god of war, standing upon a lion. The lion is seated on its haunches, with right fore paw raised and extended forward, and mouth open, its tail curled upward over its back. The god is poised with one foot on the animal's tail and the other on its huge mane, his right arm close at his side and hand projected horizontally, palm downward, at his hip, while his left hand is raised high above his head, back of which is a stellate halo. The lion rests upon an oval base of inverted cup-shape, ornamented with an incised border in a conventional lotus-petal pattern. (Back of the cup-base and three of the star-points broken.)
Height, 4½".
561. **One Gilt Bronze Statuette. Wei. Chinese.**
Standing figure of Kwanyin, on a lotus blossom, which is supported on an expanding pedestal or base that from the front appears octagonal but at the back is ovoidal, the lateral diameter the greater. The pedestal is stepped, and ornamented with a molded border or circlet of depending petal forms, and the petals of the blossom on which the goddess stands are incised. Her figure is of delicate proportions and her attitude graceful, the upper body swayed lightly to her left. Her lips are reddened, the facial expression suggests a benignant smile, and she wears a high headdress. Her robes are clinging, and draperies and other scrolls executed in relief and openwork set off the image at either side.
Height, 5½".

Miscellaneous

562. **One Bronze Miniature Animal. Han. Chinese.**
 The animal is squatting on all-fours, the fore paws wide apart, its head turned to its left. It has been called a puppy, and might be intended as any one of various sorts of quadruped, real or imaginary, the damage to the head through disintegration, and its encrustment of dense malachite-green tone, making recognition difficult. The rest of the body exhibits the original gilding of the metal and spots of brown patina. Over the back is a small loop, providing for the suspension of the charm, or miniature statuette, by a chain.
 Height, $\frac{7}{8}$ of 1"; length, $1\frac{1}{4}$ ".
563. **One Bronze Clasp. Wei. Chinese.**
 Conventional "spoon-handle" shape, of gentle curve, the slender end bent upward again to form the hook, which presents the dragon features under its green aerugo; the button or fastening-post on the under side, near the larger or expanded end. The upper surface decorated with an ornate scroll design, executed in turquoise and gold wire inlay, which near the slender end is submerged beneath malachite-green incrustations that with intervals of dull blackish-brown patina and grayish earthy deposits cover all the rest of the object.
 Length, $5\frac{3}{8}$ ".
564. **One Bronze Clasp. Tang (?). Chinese.**
 Long and slender, the body a high half-round with flat under-surface, and shaped in a broad convex curve, with the fastening-button almost at the height of the curve, on the under side. Both the hook and the opposite flattened end present the dragon head in an archaic, conventional form, and the monster's features appear again above the fastening-button. Spinal ridge and sides are inlaid with turquoise, and all surfaces of the bronze are gilded. Rich, reddish patina, and extensive incrustations of soft grayish-green.
 Length, $7\frac{7}{8}$ ".
565. **One Bronze Clasp. Han. Chinese.**
 Conventional "spoon-handle" shape, of long, slow curvature, the fastening-button under the broad end and the slender end curling up in a dragon-head hook. Under surface flat, the upper in three flutings and inlaid with gold in bold and brilliant scroll designs. Reddish-brown patina and gray-green, brownish and grayish earthy incrustations.
 Length, $8\frac{1}{8}$ ".

Miscellaneous

566. **One Iron Clasp. Han. Chinese.**
In the shape of a ladle handle of deep curvature, the broad ovoidal or handle end, under which is the fastening-button, tapering slowly to a slender stem which recurves in a very substantial hook, with the usual dragon features. The upper surface shows three longitudinal flutings, and an intricate inlay of gold and silver in scrolled designs, executed in stripe of varying width. The iron is deeply and heavily corroded, and the greater part of the whole surface is thickly incrustated in various shades of brown, with touches of yellow and gray.
Length, 8¼".
567. **One Iron Clasp. Han. Chinese.**
Conventional form, of shallow curvature, and short, so heavily corroded and thickly incrustated that the hook has become a blind one and for some distance from it the metal of the clasp itself is wholly concealed. As the clasp broadens, the upper surface emerges to view from the massed crusts, and reveals an elaborate scrolled ornamentation in gold and silver, whose details are lost in its intricacy and the burden of the incrustations.
Length, 6¼".
568. **One Iron Clasp. Han. Chinese.**
Broad and rectangular at the top, the sides straight for the greater part of their length, with a very slight convergence, until near the hook end they are drawn in with comparative abruptness to the somewhat heavy hook. Curvature broadly convex. A conventional decoration in gold and silver, inlaid in strips and wire, discloses itself in the upper surface, or the front of the clasp, amid the massed incrustations of corrosion, and a bit of it appears also on one side. The under surface is heavily corroded and incrustated in rust-browns and blacks.
Length, 9¼".
569. **One Bronze Clasp. Han. Chinese.**
Conventional form, with full outward swell and long drop, and small pointed hook; fastening-button near the upper end. The top surface is in the larger part molded in three divisions, the demarcations vanishing toward the slender end—a high central division, of flat surface, paralleled by a shallow fluting at either side. All three display closely set ornamentation in inlays of gold wire and turquoise. Mottled green patina largely in deep tones, and gray and brown earthy incrustations.
Length, 8¼".

Miscellaneous

570. **One Bronze Clasp. Han. Chinese.**
In a somewhat unusual form, being a thin plate of metal, rounded at the top, where its greatest width is one and three-eighths inches, and narrowing in almost straight lines to three-eighths of an inch at the hook, while its curvature is so slight that the fastening-button only just prevents the two ends resting simultaneously on a level surface. The front shows three shallow flutings, which merge with a flat surface two-thirds of the way down, and where the accumulations of greenish patina and gray and brown earth lessen or vanish, it reveals a stippled decoration in scrolling lines, dimly seen in gilt.
Length, $6\frac{1}{4}$ ".
571. **One Bronze Clasp. Wei. Chinese.**
Of gentle curvature with long drop, the fastening-button near the top, which is less than three-quarters of an inch broad, the body then rapidly attenuating to the small hook. In the broader part the front shows a flattened ridge section with a shallow fluting along either side, while the elongation to the hook has a rounded surface. Throughout its extent runs a decoration in turquoise mosaic, varied by light incisions in the ground metal in spiral, circular and heart-shaped designs, which probably were originally filled by gold inlay. The under surface is hollowed in the broader part, and flat for the rest of its course. Brown and green patina.
Length, $6\frac{5}{8}$ ".
572. **One Bronze Clasp. Wei. Chinese.**
Short and heavy, with a full curve, the top rounded and the sides converging from a width of three-quarters of an inch to one-quarter of an inch at the hook. The front, with a high flat ridge between two slopes or shallow grooves, is decorated in turquoise mosaic enriched with gold inlay in small discs. Dark grayish-green and brown patina, and earthy adhesions.
Length, $3\frac{7}{8}$ ".
573. **One Bronze Clasp. Wei. Chinese.**
A form infrequently found, with just enough curvature to give room for the fastening-button, which is unusually large, though its post is substantially of the customary height. The clasp consists of a large medallion over the button, a fan-shaped top above it composed of three peacock feathers, and a stem below, also in feather motive, which at the bottom bends up in a substantial hook whose ornamental form is indistinguishable under heavy patination. The feathering is incised. The medallion displays a border of relief ornamentation, details of which are also incised, surrounding a circular concavity marked off by a bold rim and without ornament. Green patina and thick greenish incrustations.
Length, $5\frac{1}{8}$ "; diameter of medallion, $1\frac{3}{4}$ ".

Miscellaneous

574. **One Bronze Clasp. Wei. Chinese.**
The body round and slender near the top, expanding somewhat midway and attenuating again below, its under surface becoming flattened in the descent, which is made in a full convex curve; at the bottom it re-curves sharply to form the hook, and broadens into a flattened dragon-head. The button is placed below the center. Finely decorated with silver inlay. Rich red-brown and gray-green patina, and gray earth incrustments.
Length, 5¼".
575. **One Bronze Clasp. Wei. Chinese.**
In form of a heavy metal rod, three-eighths of an inch in diameter at the top, its calibre changing little in its bold convex sweep downward, though a slight attenuation is perceptible as it nears the point of abrupt recurvity into the dragon-head hook. Elaborate arabesque inlaid decoration in gold and silver, in strips and minute dottings, worked in a composite of scroll and floral motives in high conventionalization. On the under side a fish appears, done in both gold and silver, and the fastening-button, which is placed at the center, is similarly inlaid with a conventional blossom or rosette. Rich mahogany-red patina and malachite-green incrustations. (Hook broken off.)
Length, 6⅞".
576. **One Small Bronze Coat Hook. Sung. Chinese.**
In the shape of a goose's head and neck, the neck pendant from a button or stud with short post, and the head looping upward. Wholly covered with an aerugo of swamp-green, and brownish earthy incrustations.
Length, 1½".
577. **One Small Bronze Coat Hook. Han. Chinese.**
At the top two very small coiled dragons of archaic type and high conventionalization, with minutely executed decoration, spreading above and at either side of a tapering straight stem. The stem ends with an up-turning animal-head, forming the hook. Grayish-green patina and slight earth incrustments.
Length, 1½".
578. **One Small Bronze Coat Hook. Wei. Chinese.**
Slender leaf-shape, the top rounding, the stem elongated and turning up to form the hook, ending in a conventional animal-head. Decoration, spiral scrolls. Deep green patina and gray earth incrustations.
Length, 2⅛".
579. **One Small Bronze Coat Hook. Sung. Chinese.**
In the form of duck's breast and head, the bulbous breast supported by the short post of a small button, the neck hanging downward and the long-billed head turned upward again to form the hook. Gray-green and blackish-brown patina.
Length, 1⅛"-1¼".

Miscellaneous

580. **One Pair Bronze Bells. Han. Chinese.**
Part of a harness. An elongated oval bridge or saddle, of slight curvature, with a broad boss at its center, supports two upright loops which spring from either end, the outer arm of each loop ending in a small globular bell. Mottled gray-green patina and earth accumulations.
Length, $12\frac{3}{8}$ "; length of bridge, 7".
581. **One Bronze Halberd Blade. Han. Chinese.**
Possibly for ornamental or ceremonial use the edges not appearing to have been keenly sharpened. Conventional form of a flat spear-head, having a light ridge on either face bisecting it from the tip to the expanded, triangular base, through which the cross-arm or a part of its pole support passed. This base shows a simple ornamentation of strap work. Varied aerugo, a bluish leaden-gray of dull luster near the point, elsewhere a medley of malachite-green notes and brownish-black, while about the base purplish-black tones appear. Considerable earthy incrustment.
Length, $7\frac{1}{2}$ "; width of base, $2\frac{1}{2}$ ".
582. **One Bronze Battle-ax Blade. Chou. Chinese.**
In conventional flat spear-head shape, but set horizontally, a cylindrical enlargement for the pole or handle passing across its base, and a heavy rectangular heel projecting from this on the opposite side, in the line of the cutting blade. The heel is marked on both sides with devices deeply incised. Rich and varied patina, malachite-green, blue, brown and purplish, with earth adhesions.
Length, $8\frac{3}{4}$ "; width of heel, $1\frac{1}{2}$ ".
583. **One Bronze Dagger. Chou. Chinese.**
Flat blade with broad median expansion, slightly tapering; rounded point. The hilt is thick, but has only the slightest projection beyond the blade edges; it exhibits the t'ao-t'ieh ogre lineaments on both faces, in line relief except the eyes, which are protuberant, and is pierced from side to side with a passage for a cord. The handle is ovoidal, expanding toward the end, and is hollow, as though the dagger could be mounted if desired as the head of a lance. The handle is spirally corrugated throughout its length, the ridges being relatively sharp and the furrows alternately plain and incised with the lei wen,—the "thunder scrolls." Dark brown and gray-green patina.
Length, $9\frac{3}{4}$ "; width of hilt, $1\frac{3}{8}$ "; diameter of handle butt, $1\frac{1}{4}$ ".

Miscellaneous

584.

One Bronze Dagger. Chou. Chinese.

Long and slender blade, tapering to a rounded point, and traversed on each side by a pronounced median ridge from point to hilt. Short, flat handle, with a wavy relief ornamentation, ending in an open-work finial formed of two dragons which mount in opposite semi-circular curves till their noses meet. The heads of two birds—phoenixes ?—appear beak to beak below those of the dragons. A dense malachite-green aerugo, with earth incrustments, covers the greater part of the weapon, the thinner patina elsewhere showing copper-brown tones.

Length, $10\frac{3}{4}$ "; diameter of handle, finial, $1\frac{5}{8}$ ".

585.

One Bronze Axle Cap. Chou. Chinese.

Elongated form, tapering from a diameter of slightly less than two inches at the inner or open end, to one of little more than an inch and a quarter at the outer end, which is closed and decorated with a medallion bearing an animal figure in low relief on an incised ground of angular fret. The fret is continued as a ground over a considerable part of the surface of the cap, which is further decorated, in relief, with a deep border of long palmettes, and with two archaic dragons between the two oblong linchpin holes. Green and black patina, and accumulations of gray earth which are particularly abundant in the interior. (A crack or check on one side, extending two-thirds of the way toward the tip.)

Length, $7\frac{7}{8}$ ".

586.

One Bronze Linchpin. Han. Chinese.

The long stem, or pin proper, quadrilateral, and slightly narrowed at the bottom, is pierced by a vertical oblong slot and topped by a composite ornament. The top, or ornament, presents a tiger's head, with a human figure astride the animal's muzzle, faced toward the back of the head and grasping the tips of the animal's ears, one in each hand. The head of the figure has been broken off. Gray-green patina, intermingled with brown and gray earth incrustations.

Length, $5\frac{1}{4}$ "; width (at tiger's ears), $2\frac{1}{8}$ ".

Miscellaneous

587. **One Bronze Mechanical Fragment. Han. Chinese.**
 A member of some rather complicated swinging joint in a balance or pair of scales, this member complete in itself but its exact relation to the other parts of the mechanism not altogether self-apparent. A short lever, of oblong section, is scarred on top by short incised marks about one-eighth of an inch apart, and longer ones about five-sixteenths of an inch apart, in the manner of an Occidental weighing scale or measuring rule. This springs from and forms a part of a heavy elbow joint with shoulders and a socket, of composite shape and pierced to swing on a rod or to allow a bolt to pass through. Incised with borders of diamond fret inlaid with gold wire, and each side of the lever or arm marked by a band of three incised lines, closely parallel. Green, purplish-brown, olive-yellow and bluish-black patina, in parts smooth and in parts heavily incrustated, and brownish earth incrustations.
 Length, $5\frac{3}{4}$ "; depth of joint, $2\frac{3}{4}$ "; width of joint, $1\frac{1}{8}$ ".
588. **One Pair Bronze Animalistic Ornaments. Chou. Chinese.**
 Possibly casket ornaments. Hollow cast in the form of monster-head masks, with protruding eyes, and a bull-like muzzle at the foot of a comparatively small nose crossed by three lateral ridges. Incised ornamentation. The flat back plate, of each, pierced with two oblong transverse openings. Coarse green patina with earth incrustations.
 Height, $2\frac{1}{4}$ "; width, $2\frac{1}{8}$ ".
589. **One Bronze Animalistic Ornament. Chou. Chinese.**
 Possibly a casket ornament. Hollow cast in the form of a monster-head mask, of dragon suggestion, with protuberant eyes, a divided beard curling upward, and incised ornamentation. A single transverse bar across the back. Coarse green and brown patina, and much coated with earth.
 Height, 2"; width, $1\frac{3}{4}$ ".
590. **One Bronze Animalistic Ornament. Chou. Chinese.**
 Similar to No. S. I. 589 in form, modeling and decoration, but with less beard, with a bar connecting the horns or the uppermost corners of the mask, and with a solid but irregular back plate. Similar patina, and a heavier deposit of the same clayey incrustment.
 Height, 2"; width across top, $1\frac{5}{8}$ ".
591. **One Bronze Animalistic Ornament. Chou. Chinese.**
 Possibly a casket ornament. Hollow cast in the form of a monster-head mask, the face of tiger suggestion, with bulbous cheeks and somewhat flattened nose. Deeply incised ornamentation. Across the back a single bar. Dense, coarse, green and brown aerugo, with earth incrustments.
 Height, $1\frac{3}{8}$ "; width, $1\frac{7}{8}$ ".

Miscellaneous

592. **One Bronze Animalistic Ornament. Chou. Chinese.**
 Similar to No. S. I. 591 in form, modeling, decoration and construction, in patina and earth attachments, the bar at the back slightly different.
 Height, $1\frac{1}{2}$ "; width, 2".
593. **One Bronze Head. Sung. Chinese.**
 Hollow cast, as though to serve as a cap or finial for something. Human features, but not at all of Chinese type; the eyes large, the nose broad and bulbous, the mouth wide with protuberant jaws, somewhat of gorilla type; low retreating forehead and thick neck. The skull has been trepanned at the crown, and the orifice covered with a low gilded dome, which has a projecting point on the inner side, as though 'twere a gold-headed tack. Under the chin is a small circular orifice. Back of the face the head and neck have a sort of convoluted, corrugated decoration, further incised in scrolling lines. Dark brown and greenish patina, and yellowish earth incrustation.
 Height, $1\frac{3}{8}$ "; diameter of neck, 1".
594. **One Bronze Head. Tang. Chinese.**
 Hollow cast. Human features, with eyes deep set but protuberant, *retroussé* nose with small bridge and flaring nostrils, pudgy jowls, and wide mouth with thick lips; long ears, heavy brows and thick neck. Skull trepanned. Green patina with reddish-brown patches.
 Height, $1\frac{3}{8}$ "; diameter of neck, 1".
595. **One Bronze Animalistic Ornament. Chou. Chinese.**
 Hollow cast. A strange, imaginary creature, with broad nose to the ground, bulging eyes, enormous curling horns, a high dorsal ridge and a bifurcate tail. Incised decoration in short scrolls and angular fret. Silvery-green patina.
 Height, $1\frac{1}{8}$ "; length, $2\frac{1}{8}$ ".
596. **One Bronze Dragon's Head. Han. Chinese.**
 Solid casting, except for a cup or hollow extending half an inch inward from the quadrilateral flange from which the head issues. Modeled with open mouth, teeth in upper jaw and tongue rolling upward from the lower. Gilded. Greenish patina and gray earthy incrustations.
 Length, $2\frac{1}{4}$ "; dimensions of flange, 1" by $\frac{7}{8}$ of 1".
597. **One Pair Bronze Casket Ornaments. Tang. Chinese.**
 Animal masks of conventional form, "flat," with *re-poussé* modeling, the monsters with bulging eyes, depressed nose bridge and swelling nostrils, and high pointed ears. Below, a flat hook or loop, projecting backward. Gilded and showing traces of a bright red above the gilding. On one a thin grayish-green patina, on the other a pronounced and extensive green patina of malachite notes, with small patches of indigo blue.
 Height, $1\frac{5}{8}$ "; width across ear tips, $1\frac{1}{2}$ ".

Miscellaneous

598. **One Bronze Ornament. Sung. Chinese.**
 A sort of wall or door plate in form, a thin plate or disc of metal, with a half-inch flat border encircling a low dome, the dome displaying a bovine head in bold relief, *repoussé*, with the tips of the horns reaching upward to the perimeter of the disc. An orifice pierces the metal over the beast's right eye, and on the under side of the plate, back of the horns, is a broad loop. Olive, malachite and red-brown patina, and slight earthy adhesions. Height of relief, $\frac{3}{4}$ of 1"; diameter, $3\frac{3}{4}$ ".
599. **One Bronze Cup, or Ornament. Sung. Chinese.**
 Much in the shape of an ancient European drinking or powder horn, on reduced scale, but modeled in the form of a goose's head and fore body, the neck curling up like the pointed end of the horn but carried further around, and the bird's bill being buried in the feathers of its back, while the hollow body, tilted upward, is cut across at an angle like the open end of the horn. Brown patina of soft, dull luster, with russet touches and patches of grayish green.
 Length, $2\frac{3}{4}$ "; transverse diameter of mouth, 1".
600. **One Bronze Bit (Mouthpiece of a Bridle). Han. Chinese.**
 The bit is a "broken" or jointed one (a single joint), and small, seemingly for a goat, dog, very small pony, or toy horse, and plays loosely on the cheek pieces, which are pierced each with two holes for tying or wiring it in place or for attachment of other parts of the headstall, and finish at top and bottom in discs centered by bosses. Gilded. Dense, grayish-green *aerugo*, with particles of brown earth attached.
 Inner span of bit, 2"; extreme outer width, $2\frac{7}{8}$ "; height of cheek pieces, $2\frac{7}{8}$ ".
601. **One Bronze Ornament. Han. Chinese.**
 A thin, fragile plate of metal, almost flat—shaped with a very slight convexity—cut as a quatrefoil of independent palmate figures, conventionalized, springing from a common center, each figure and the central body pierced with a circular opening. Gilded, the gilding showing vestiges of a vivid red coating. Gray-green and brown patina on the upper surface, blackish-brown on the under with light brown earth attachments. (Two of the points broken.)
 Diameters (to the broken points), 4" and $3\frac{3}{8}$ ".
602. **One Bronze Ornament. Han. Chinese.**
 Similar to No. S. I. 601, on a slightly smaller scale, and with all figures intact.
 Diameters, $3\frac{1}{2}$ " and $3\frac{5}{8}$ ".

Miscellaneous

603. **Two Bronze Hairpins. Han. Chinese.**
Of almost paper thinness. One a slender, flat pin about two inches long, with an expanding head, also flat, about two and one-half inches long, showing lotus leaves and scrolled or brocaded fillets executed in openwork and lightly incised. The other a similarly flat pin little more than an inch long, with a narrower but longer flat head, reaching a length of four inches, similarly executed in like motives. Both gilded, and almost wholly covered on both sides with brown, green and bluish patina.
Length of the former, $4\frac{1}{2}$ "; of the latter, 5".
604. **One Bronze Ornamental Piece. Han. Chinese.**
Thin, sheet bronze, gilded. Four figures of squat, rounded outline sheering away from a point, which might be described as conventionalizations of the palmate form or of the pomegranate pattern, issue in a slight downward, convex curve, from the points or corners of a raised square which is pierced with a square opening, to set over a central post or stem. Inverted, the piece might serve as the grease-tray of a square candlestick, but the gilding and cutting seem to indicate its use in the opposite position. Yellowish, purplish-brown and grayish-green patina, with light colored earth incrustations.
Diameter, $7\frac{1}{8}$ "; diameter of the square aperture, 1".
605. **One Bronze Lizard. Sung. Chinese.**
Executed in the round, flat on its belly, with neck extended and bent slightly to its left and oval head thrust forward, also flat to the ground and modeled with features of human type. Front and hind legs are spread at right angles to the body, and bent at the joints respectively forward and backward, while the rat-like tail is curled to the left. Ribs and spinal ridge are boldly molded. Green, yellow, brown and bluish-black patina.
Length, nose to root of tail, $2\frac{7}{8}$ "; nose to farthest loop of tail, $4\frac{1}{4}$ "; nose to tip of tail, $3\frac{5}{8}$ ".
606. **Two Bronze Relics. Han. Chinese.**
In shape they resemble miniature pipes, with small cylindrical bowls set at right angles to straight stems, but the slender stems appear solid; or they might serve for certain heating purposes, or inverted as primitive candle snuffers. The handle or stem of the smaller is broken; that of the larger, near its outer end, is first squeezed laterally into a short oblong section, which is pierced as though for passage of a small hanging cord, and then flattened into miniature "spoon-handle" shape and curved slightly downward. Green patina thickly encrusted, the larger showing also patches of deep blue, and both marked by earth adhesions.
Lengths, $3\frac{1}{4}$ " and $4\frac{3}{4}$ ".

Miscellaneous

607. **One Bronze Ornament. Han. Chinese.**
Modeled as the lower fore leg of a horse, with slender ankle, pronounced fetlock and neatly trimmed hoof, the leg for the greater part of its length hollow. Green patina and grayish earth incrustation.
Length, $2\frac{5}{8}$ "; diameter at top, $\frac{3}{8}$ of 1".
608. **One Bronze Bit. (Mouthpiece of a Bridle.) Han. Chinese.**
A chain bit, in three double links, attaching by rings to large cheek pieces in the form of S-scrolls, flat and elaborately ornamented in openwork, the ornamentation being in scrolls and trefoils. Dense green patina and brownish earth incrustations.
Inner span of bit, $3\frac{1}{8}$ "; outer width, $4\frac{1}{8}$ "; length of cheek pieces, $5\frac{1}{4}$ ".
609. **One Bronze Ornament. Tang. Chinese.**
In the form of a wall or door plate of heavy metal, generally circular, molded as a monster-head—apparently a form of the dragon—in high relief, hollow, and with open mouth, the mouth pierced through and also the nostrils. The horns project beyond the general line of the perimeter of the plate, which is pierced with a single small hole under a point between them, as though for fastening. Between the monster's chin and his ears, at either side, the plate is bordered by a series of incised vermicular scrolls. Dense green patina, with patches of iron rust and accumulations of earth. The face shows evidences of an early red coating.
Diameter, vertical, $4\frac{3}{8}$ "; horizontal, $4\frac{1}{4}$ "; distance between horn tips, $2\frac{3}{4}$ ".
610. **One Bronze Utensil. Sung. Chinese.**
A thin, flat strip of metal, one and one-eighth inches wide at the base, tapering to a width of one-eighth of an inch, where it is broken off short. (It is also broken higher up.) Apparently it might have been designed as a paper cutter, a hairpin, or for manicure use. Both surfaces etched with a graceful scroll of floral motive on a diapered ground, and gilded. Green, brown and purplish patina.
Length, $4\frac{1}{8}$ ".

Miscellaneous

611. **One Bronze Embossed Plate or Ornament. Wei. Chinese.**
To affix to wall or other flat surface, or perhaps to harness or dress or ceremonial banner; an escutcheon. Hollow. At the top a quadrilateral section, so treated with scrolls in relief and incised as indubitably to suggest a bear's face, notwithstanding that the details of the ursine features are distinctly not there. Below, the outline gives a short incurvate neck, swells to heart-shape, and again recurves, finishing at the bottom in conventional palm-shape, the tip downward. The central, heart-shaped section, is adorned, or charged, at either side of a small heart-shaped aperture, with a conventional animal, that on the sinister side presenting the aspect of a dancing bear, while on the lower section are what might be loosely described as two more heraldic animals, rampant, all in low relief with incised decoration. Upper and lower sections pierced with transverse oblong openings. All surfaces gilded. Green patina and brown earth incrustation.
Height, $4\frac{1}{4}$ "; greatest width, $1\frac{7}{8}$ ".
612. **One Bronze Ornament. Sung. Chinese.**
A flat plate of metal, carved and shaped, or molded, with notable vigor of expression, as a man on horseback, in motion, headed toward the right. The work is accomplished with an impressionistic freedom that sacrifices nothing of essential truth, particularly as regards the horse, and both figures are further developed by detailed incisions. Above the horse's head is either a tall plume or the handle of some weapon or device borne by the rider, who leans forward with one arm against the animal's neck. Green and brown patina; gray earth incrustment obscuring the decoration.
Height, $3\frac{1}{2}$ "; width, $2\frac{3}{4}$ ".
613. **One Bronze Animal Statuette. Wei. Chinese.**
The figure of a stallion, modeled in the round, standing on a small oblong plinth. He has a short erect mane and a closely docked tail, his ears are pricked up and nostrils dilated, and his expression is alert. Over his back is an upright ring. Green and brownish patina, and earthy incrustations.
Height, 2"; length, $2\frac{3}{8}$ ".
614. **One Bronze Animal Statuette. Tang. Chinese.**
Standing figure of a wild boar; hollow with lead filling. His tail curls in a loop over his rump, his curved snout clears the ground, the bristles of his ridged mane are incised, and his features are emphasized by incision and low relief, while above his fore legs are ornamental scrolls, also in relief. Brown patina with grayish and malachite-green spots.
Height, $1\frac{1}{4}$ "; length, $2\frac{3}{8}$ ".

Miscellaneous

615. **One Bronze Seal. Sung. Chinese.**
A small seal, one half inch square, the incisions of its device filled with crumbling red wax, its handle a dragon in loose, upright coil, on whose back is perched a small bird with a large tail. Dense greenish patina with thick ashy incrustations, and a thin rust-brown patina on exposed areas of the metal.
Height, 3"; horizontal diameter of dragon coil, $2\frac{1}{2}$ ".
616. **One Cast Iron Fragment. Tang. Chinese.**
The figure of a vigorous horse, going at a rapid trot, in one piece with the shafts and connecting gear of a wagon, the rest of the vehicle being missing. The whole fragment—itsself a complete section of some horse-and-wagon toy—seems to have been cast in half-molds. The shafts broaden as they diverge behind the horse, and unite with a cross-piece which bends down in a deep drop at either side, the drops pierced with holes for the passage of the front axle. At the center of the cross-piece rises a rectangular or elbow hook, pointed forward, for the attachment of the tongue or main body of the wagon. Coated with rust and particles of earth.
Height, $1\frac{5}{8}$ "; length, $3\frac{1}{2}$ ".
617. **One Bronze Animal Statuette. Tang. Chinese.**
Figure of a quadruped of leonine aspect, seated on its haunches, with hips widely spread, left fore foot planted on the ground—or on a flat ring which is the base of the statuette—and right folded up against its breast. The mouth is open, the tail curled up the back, and the ears are erect. Mane incised. Gilded. Where the gold has vanished, a copper-brown patina, elsewhere a malachite-green patina, with grayish earth attached. (Part of supporting ring missing.)
Height, $1\frac{5}{8}$ "; diameter of ring (which is of angular outline), $\frac{7}{8}$ of 1".
618. **One Bronze Ornament. Han. Chinese.**
Figure of a seated bear, with very fat paunch and contented expression, hollow-cast and open at the back, for attachment as an exterior ornament to some object. A flat tongue projects at the back for inserting in the object ornamented. Dense swamp-green patina and grayish earthy incrustations.
Height, $1\frac{5}{8}$ "; width, $1\frac{1}{2}$ ".
619. **One Bronze Ornament or Amulet. Sung. Chinese.**
Figure of an enormously fat toad, cast solid, with a small ring over its back for attachment to a chain. Grayish-green patina and light earthy adhesions.
Height, 1"; length, $1\frac{1}{8}$ "; width, just short of 1".

Miscellaneous

620. **One Bronze Seal. Sung. Chinese.**
 Miniature figure of a tortoise, modeled in full relief, standing on a small square plate or plinth that is incised with a seal device, the device obscured by a dense patination. The turtle's body rising clear of the plinth, a passage was left beneath for a ring so that the seal might be worn on a chain. This is now blocked at one side by the heavy greenish and bluish patina that covers the whole object.
 Height, $\frac{7}{16}$ of 1"; diameter, $\frac{3}{8}$ of 1".
621. **One Bronze Ornament. Sung. Chinese.**
 Small upright figure of a phoenix, molded in the round, standing astride a deep oblong block, below which a smaller oblong projection drops, as if for insertion as a stopper, or as though the whole were a finial for some ornate receptacle or other object. The bird's tail sweeps upward far above the height of its head, with three scrolls of feathers branching rearward and another scroll branching forward connecting with the head. Gilded. Slight brown and green patina.
 Height 2".
622. **One Bronze Ornament. Sung. Chinese.**
 Relief statuette of a kylin on its haunches, facing the right, with head turned forward, its right fore leg straight, supporting the body, and the left raised and curled forward (its claws damaged). Ears are erect and the tail is curled up the back, the bushy end rising clear of the body almost to the height of the ears. Gilded; where the gilt is gone, a black and brown patina.
 Height, $1\frac{1}{2}$ "; length (tail to extended claw), $1\frac{1}{2}$ ".
623. **One Bronze Ornament. Sung. Chinese.**
 Dancing figure, in miniature, carefully modeled, poised on the right foot, the left raised and the left hand also raised, while the right hand rests on the right hip, the arm akimbo thus forming a loop by which the ornament may be suspended on a chain. The figure is costumed, but for the bare feet, which are flat and relatively enormous. The figure suggests certain representations of the god of war. Gilded. Grayish-black patina.
 Height, $1\frac{1}{2}$ "; width across arms, $\frac{7}{8}$ of 1".
624. **One Bronze Animal Ornament. Sung. Chinese.**
 Figure of a kylin cast in half relief, solid, seated on its haunches on a low base. It faces the right, with left foot on the ground and right paw raised and extended forward, and tail uplifted along the spinal ridge. Under the jaws an orifice by which it might be suspended as a charm. Gilded, and where the gilding has disappeared a brown patina.
 Height, $1\frac{3}{8}$ "; width, $\frac{7}{8}$ of 1".

Miscellaneous

625. **One Bronze Ornament. Han. Chinese.**
An eccentric group figuring a man and a tiger poised on a scroll resembling a gnarled tree trunk in transverse extension, the whole modeled in the round, and in open-work, and cast solid. The tiger is in rampant attitude, with tail raised, headed toward the left with face turned front, and the man faces him with left fist against the beast's head and right raised against his own shoulder as though to deliver an overhand blow. Gilded, with dark brown and black patina where the gold has vanished.
Height, $1\frac{1}{2}$ "; width, $1\frac{3}{4}$ ".
626. **One Bronze Statuette. Wei. Chinese.**
Standing figure of war god, modeled in the round, on low base, solid, a scroll modeled at his left in loops from head to base. His feet are well apart, with hips swung to his right and trunk to his left, and right arm raised above his head in hurling attitude. Gilded; brown and black patina where gold is gone.
Height, $1\frac{3}{4}$ "; width, 1".
627. **One Bronze Clasp. Han. Chinese.**
Conventional curved form, with fastening-button under a broad animal-head which forms the top, the head pointing upward, and a short hook below, formed by an upturned dragon-head. Green patina and grayish earthy incrustation.
Length, $2\frac{7}{8}$ "; width of animal-head, 1".
628. **One Bronze Clasp. Sung. Chinese.**
An oblong section at the upper part of the stem supports a tiger modeled in full relief, at full length in crouching attitude and headed upward, the button being placed below his hind feet. From this section the stem narrows quickly and bends up in a hook ending in semblance of a serpent-head—doubtless a conventional dragon-head. Dark green and brown patina.
Length, $2\frac{5}{8}$ ".
629. **One Bronze Clasp. Wei. Chinese.**
At the top a broad animalistic head facing upward; pendant from this a stem resembling an elephant's trunk, curling up to form a short hook and ending with the conventional small monster-head. Green and brown patina and grayish earth incrustments.
Length, $2\frac{1}{8}$ "; width, $1\frac{1}{4}$ ".
630. **Three Bronze Figurines. Wei. Chinese.**
Each erect, modeled in the round, solid, with a pin-like projection below the feet for inserting in a support or the object they ornamented. They appear to be saints, all modeled in long, clinging robes, each with hands clasped in front of him in attitude of devotion, one having the hands straight in front of the elbow joint and the others with their folded hands raised against their breasts. Gilded, green, brown and reddish patina, and the smallest with earthy incrustation.
Heights, $2\frac{1}{2}$ ", $1\frac{7}{8}$ " and $1\frac{1}{4}$ ".

Miscellaneous

631. **One Bronze Miniature Animal Statuette. Wei. Chinese.**
Figure of kylin modeled in the round, solid, on its haunches, facing the right with head turned front. Below the thin base on which it sits, a quadrilateral pin extending downward, pierced with a small hole. Gilded; coppery patina where the gilding has gone. Height, 1"; including pin, 1 $\frac{3}{8}$ ".
632. **One Bronze Miniature Animal Statuette. Wei. Chinese.**
Figure of a kylin on his haunches on a small base, beneath which is a round pin extending downward. Cast in the round, solid. The animal faces the left, with head turned three-quarters front, and the left fore foot is on the ground while the right is raised almost to the height of its head. Gilded, and showing brown and black patina and gray earth incrustation. Height (with pin), $\frac{7}{8}$ of 1".
633. **One Bronze Statuette. Tang. Chinese.**
A man's figure with an animal's head—in one aspect it resembles a sheep's or a bullock's head, in another an ass's. The figure stands with feet apart on a sloping base, clad in knee skirts tied about the waist, with head held high and left arm akimbo; at the right appears to be a rod, weapon or limb of a tree. Brown and dense green patina with earthy incrustations. Height, 2 $\frac{1}{2}$ ".
634. **One Bronze Statuette. Sung. Chinese.**
A human figure modeled in a juggler's attitude with spread knees pointing in opposite directions, the molding of the body alike in front and back and a monster-head facing both ways—an ancient Chinese Janus. The figure is very stout, and cast solid in the round, and with elbows resting on the knees the hands are raised above the shoulders where they grasp what appear to be brush-like tails springing from small animal-heads over the breasts. The feet are pierced with round holes (one foot broken). Green and brown patina and grayish earth incrustation. Height, 1 $\frac{3}{8}$ "; width, 1 $\frac{5}{8}$ ".
635. **One Bronze Statuette. Sung. Chinese.**
Standing figure of a man in a dance posture, posed upon a small round base suggesting a seal, but uncut. He wears a hat and an odd costume, and his right thumb touches lightly the skirts about his loins while his left arm is raised, with hand curled in above the shoulder. Brown patina and earth incrustation. Height, 2 $\frac{3}{8}$ ".
636. **One Bronze Statuette. Tang. Chinese.**
Standing figure of a Buddhist saint or deity, in long clinging robes which are drooped from the right shoulder, with hands crossed at elbow height in front of him. He stands upon a lotus flower. Cast solid. Gilded. Green and red-brown patina, and earthy incrustations. Height, 3"; diameter of base, $\frac{3}{4}$ of 1".

Miscellaneous

637. **One Bronze Statuette. Tang. Chinese.**
Graceful figure in clinging robes and a tall, pointed headdress, apparently a Kwanyin, posed on a lotus flower. With left knee resting on the lotus and foot bent back she sits on the heel, with body erect, the right foot being planted on the lotus and the knee bent so that the thigh is at right angles with the body. A hole is pierced through the center of the flower. Gilded, and showing brown and greenish patina. Height, $2\frac{3}{8}$ "; diameter of base, from $\frac{7}{8}$ of 1" to a little more than 1".
638. **One Bronze Statuette. Wei. Chinese.**
Standing figure of a Lohan in a loosely flowing robe, posed on a lotus flower with a considerable stem extending below. He holds in his left hand, raised to shoulder height, what appears to be a lotus bud, and with his right hand, which is dropped to full arm's length, he grasps a fold of his robe. Gilded. Soft brown and blackish patina. Height, $3\frac{1}{2}$ "; diameter of flower, $\frac{5}{8}$ of 1".
639. **One Bronze Statuette. Wei. Chinese.**
Standing figure, slender and graceful, probably an attendant of Kwanyin or a member of the Amida triad, without base, having been detached from its support. Modeled in the round, solid. The lightly clinging robe is modeled and incised, and falls away from the right shoulder. At either side folds of it droop to the feet, clear of the body. The right hand, dropped to arm's length, holds a vase, and in the left, which is raised to the shoulder, is a scepter or other emblem. At the back of the head a thin oblong projection. Gilded. Black and brownish patina, with spots of green, and slight earth incrustation. Height, $4\frac{3}{8}$ "; spread of robe at ankles, $1\frac{1}{4}$ "; greatest width, $1\frac{3}{8}$ ".
640. **One Bronze Statuette on Stand. Tang. Chinese.**
Standing figure of Kuan Ti, god of war, on what appears to be a sort of rockery base, the figure solid, the base hollowed from the back, mounted on an oblong stand of sheet metal in table form. The statuette is detachable, being held to the table by a pin or tongue passing through a quadrilateral opening at the center of the top. The god is in characteristic attitude, with left hand raised in hurling gesture. The table or stand rests on four spear-point feet formed by the sharpened corners of the apron, and between each two feet is another, shorter spear-point, hanging from and a part of the apron, the apron being solid through its upper half. Gilded. Thickly incrustated with greenish patina, with touches of rust-brown, and grayish and brownish earth. Height of statue with base, $3\frac{5}{8}$ "; total height, $5\frac{5}{8}$ "; length of stand, $1\frac{7}{8}$ ", width, $1\frac{1}{2}$ " (height, 2").

Miscellaneous

641. **One Ancient Jade Knife. Han, or earlier. Chinese.**
In the shape of a bucksaw, blade with the edge slightly curved, or hollowed. A thin slab of jade, pierced near the top with three holes, like screw holes, the central one smaller than the others, the whole substance black, with perceptible dark greenish patches and a soft, lustrous patina. (Edge slightly nicked, and one corner chipped off.)
Length, $10\frac{1}{2}$ ".
642. **One Pewter Mirror. Han. Chinese.**
Circular, and very thin, the mirror surface plane though now somewhat bent, and wholly covered by grayish, yellowish and blackish-brown incrustations of granular character; apparently there was a handle, which is missing. The back has a boss at the center, and at the perimeter a low molding traversed by incised circles. Just within this is a pointed border, encircling the figure of a bird, upright with wings widespread, facing the right, all executed in sensible line relief. Covered with incrustations similar to those of the mirror face. (The plate shows slight perforations of disintegration near the edge, at one point.)
Diameter, $2\frac{1}{2}$ ".
643. **One Pewter Fragment. Han. Chinese.**
Part of some flat and pointed or tapering ornament or utensil, or perhaps the greater part of the handle once pertaining to the mirror No. S. I. 642; it is in shape of such a handle, though rather large in proportion, the upper portion tapering, the central part swelling in ovoidal vase form, and the lower end elongated and gradually spreading in swallow-tail fashion. Under surface flat with yellowish-brown and grayish-white incrustations, the upper ornamented in relief with line ridges and small bosses, the ridges following the outline of the piece, and the channels retaining thick incrustations.
Length, 4"; width at center slightly over 1".
644. **Two Pewter Ornaments. Han. Chinese.**
Circular and mound-shaped, hollow cast, each ornamented with the figure of a small recumbent animal of canine semblance, comfortably curled up, with head on the fore paws. Grayish incrustation over all surfaces. (Rim of each partly broken away.)
Diameter, $1\frac{5}{8}$ "; height, $\frac{5}{8}$ of 1".

Miscellaneous

645.

**Two Large Bronze Sculptures, by Augustus Saint-Gaudens.
(1848-1907.) American.**

Known as "The Library Groups;" designed for the Boston Public Library. One of the last works on which the sculptor was engaged, and unfinished at his death. Rough cast.

Labor Supported by Science and Art. A group or company of three figures, individual and separated, seated on a bench. In the center Labor is represented by a stalwart, rugged male figure, seated facing full to the front, with shoulders squared, nude save for a heavy (leathern?) apron, which, suspended by a cord about his neck and tied by another about his waist, falls loosely in long, deep folds below his breast and partly over his knees to his ankles. His hair is loosely massed, roughly tousled to fine effect. He is a mighty forgerman, a modern Vulcan, his powerful left arm looped over an anvil that rests on the bench beside him, his right extended forward and bent at the elbow till the hand grasps the top of the handle of a hammer that rests on his muscular thigh. Science is placed at his right, a dignified female figure in voluminous robes which are draped from her head and left shoulder, her head appearing as in a cowl and the robes falling away from and back of the right shoulder, leaving breast and trunk half-nude. With figure facing the front, her head is turned slightly toward her left, whither her steady gaze is directed, and her left forearm projecting from the folds of her robe rests on a spherical solid about which her hand curls. Her right hand is raised to her forehead, the elbow projected well forward and the robe falling about hand and arm. Art, or the Arts, sits at Labor's left, a thoughtful, graceful, reposeful yet quietly awake female figure, facing the front, with knees crossed, nude except that a long and loosely draped robe falls at her back from the shoulders, leaving the ample body nude until the robe is brought forward from the bench seat at her left to cross the knees and lower limbs. Music having been chosen as typifying the Arts, she supports with her left hand a lyre resting upright on the bench at her right. Her right elbow, extended laterally, rests on a block posed on Labor's anvil, the hand looped back to her head as a rest, half-buried in her voluminous garlanded tresses.

Height (from base of bench), Labor, 31½", Science, 33", Art, 30½".

Height of bench, 21"; length at seat, 58", at top, 61¼"; depth at base, 17¼".

At Art end of bench an incised C within a circle (copyright mark). Law Supported by Power and Love.

(Concluded on next page)

Miscellaneous

645. (Concluded)

A group of four figures, the three principal ones in individual arm-chair seats with rounded backs and arched arm-posts, the seats forming together a single bench or throne of massive aspect, with a projecting base or footrest; the fourth figure standing. At the center Law, a figure of Lincolnesque aspect, is seated facing full to the front, in thoughtful attitude, with right elbow projecting straight forward and resting, little below shoulder level, on a tablet which stands end up on the seat of his chair, his hand being raised to his temple. His left hand rests, first closed, on his left knee, the sinewy forearm emerging from beneath a judicial robe that loosely enfolds the nude figure. At his left, leaning against the chair arm, is a scepter in form of a human hand pointing upward, on the head of a slender rod. In support, at the right of Law (spectator's left), is an imposing female figure representative of Power, with the ultimate resort of law and justice typified in a mighty sword whose hilt is firmly grasped in Power's right hand, blade pointing to the zenith. In holding the great sword the hand of the figure is projected beyond the end-arm of the bench, on which the figure's forearm rests. The head has a halo or chaplet of radiating arms or rounded points of stellate aspect, the shoulders and breast are adorned with a necklace in low relief, and except for the arms and where the chest is left partly exposed, a voluminous robe covers the figure. At the Law's left, Love is personified in two figures, a soulful female figure, in close garments and also encased in a loose and flowing robe that as a cowl is arched over her head, and the figure of a youth as Cupid, who on her left leans upon her thigh and against her arm, and is half-shrouded by her loose robe and cowl. Wings and bow are lightly indicated, and the figure, like all the others in the two groups, faces the front.

Height, of Law, $30\frac{1}{2}$ "; of Power, 32"; of Love, $31\frac{1}{2}$ ".

Length of group, 60"; depth of base, $17\frac{1}{2}$ ".

Height of sword point from foot of base, $41\frac{1}{2}$ ".

Incised at Power's end of the bench: "By Augusta H. St. Gaudens, 1907," preceded by a C within a circle (copyright).

Miscellaneous

646.

One Bronze Incense Burner. Han. Chinese.

Hollow-cast, in composite design, and gilded. The main body, or incense receptacle, is a low, expansive cauldron, really a squat, bulbous pear-shape, given an imaginative semblance of a lion's body by modeling hips and shoulders in relief, the body supported on the lion's four short, stout legs. The animal's feet rest upon a lizard dragon, coiled in an S-scroll horizontally below, the dragon's head and tail modeled in relief on opposite sides of the lion's body. The head of the lion, or whatever monster it be is modeled as a cover for the incense burner, hollow and domed, swinging back over the cauldron on a hinge placed at the animal's breast, and looking upward, the features being pierced.

Height, $4\frac{1}{2}$ "; length, $4\frac{1}{4}$ "; width, $3\frac{1}{2}$ ".

On carved teakwood stand.

647.

One Bronze Animal Statuette. Han. Chinese.

Figure of a bear, seated on his haunches, right knee on the ground with right hand resting on it, and left knee raised with the left hand resting on it, his head thrust forward and jaws wide apart. The figure is hollow-cast, and open at both top and bottom, and the animal appears in the posture of supporting some weight on his shoulders, the body metal being carried upward in cylindrical form the shoulders to the height of the ear tips. The fur is delicately etched and the whole is gilded, and is studded with round and leaf-shape bosses of turquoise, sixteen in all including the eyes, the eyes being blacked. On the back a dense green patina. A single small perforation at the right of the animal's head.

Height, $2\frac{3}{4}$ "; width, $2\frac{1}{4}$ "; width across ears, $1\frac{1}{4}$ ".

648.

One Bronze Animal Ornament. Han. Chinese.

Hollow-cast and dome-shaped, above a circular flange, and modeled as a tiger curled about and resting his head on his rump. Paperweight, weight for a garment, or for various ornamental uses. Dark green patina, and grayish and rusty red incrustations.

Height, $1\frac{1}{2}$ "; diameter, $2\frac{1}{2}$ ".

649.

One Bronze Seal. Wei. Chinese.

A flat disc, the device deeply incised below; on the disc, as handle, a seated monkey with one hand over his mouth (the other hand missing, its arm being broken off at the shoulder). The monkey is hollow-cast. Gray-green patina and incrustations. Perforations in disc and back of monkey's head.

Height, $1\frac{5}{8}$ "; diameter, $1\frac{1}{2}$ ".

Miscellaneous

650. **One Bronze Seal. Sung. Chinese.**
 A disc with a deeply incised device in the form of a ribbon scroll, the handle a small animal resembling a rabbit, seated with head raised. The head is pierced laterally, as though for carrying the seal on a chain or ring. Dense patina, gray and vivid green, with blue spots on the under side and earthy incrustations. Height, $\frac{7}{8}$ of 1"; diameter, $1\frac{3}{8}$ ".
651. **One Bronze Clasp. Tang. Chinese.**
 Broad and flat, in the form of a scrolling dragon in bas-relief and openwork, four and three-quarters inches long, from which depends a very short stem, one and a quarter inches long, that curls up in a short hook ending with the conventional small animalistic head of archaic dragon semblance. The greater dragon has a broad flat head, looking upward, at the opposite or top end, and the fastening-button is placed about midway under its body. Brown patina, with vestiges of gilding, and yellowish-gray earthy incrustments. Length, 6"; width, $1\frac{7}{8}$ ".
652. **One Bronze Fragment. Han. Chinese.**
 One complete part of a lock, a casing, hollow-cast, and in the curve of a quickly back-curling horn of a small animal of the goat tribe, the whole suggesting an outer longitudinal section of such horn, with the tip curled downward and slightly forward again. Exterior decorated by incision and in relief. The curl of the horn encloses a quadrilateral plate with rounding corners, pierced with a good-sized irregularly round keyhole protected by a flange. On the inner side three loops, two set at right angles to the third, project considerably beyond the inner plane of the section. Green and bluish-gray patina with incrustations. (Small heart-shaped perforation at the left.) Length, $4\frac{1}{4}$ "; diameter of horn base, $\frac{3}{4}$ of 1".
653. **One Bronze Ornament. Han. Chinese.**
 Dragon mask, cast "flat," the features in relief and decorated with concentric incised scrolls, and a short half-round hook issuing from the dragon's mouth. At the back a flat projection pierced vertically with a small orifice. Gilded. Greenish patina. Height, 2"; width, 2".
654. **One Pair Bronze Animal-head and Loose-ring Handles. Han. Chinese.**
 Monster-heads or masks in the "flat," the features in relief and further decorated, with broad loops under the animals' nostrils supporting large movable rings. Back of the masks heavy blocks of metal with three-quarter inch and seven-eighths inch inward projection. Dense green and blue patina and gray, brown and white incrustations. Width of masks, $3\frac{1}{8}$ "; diameter of rings, 3".

Miscellaneous

655. **One Set of Six Bronze Mask-and-ring Handles. Han. Chinese.**

Animalistic masks, in the "flat," their design the ancient ogre lineaments executed in a broad line relief on an incised ground of angular scroll, or fret; in front bold, heavy loops supporting medium sized movable rings, and at the back heavy posts, roughly in diamond shape and enlarging at the end, with a seven-eighths inch projection. Green, blue and brown patina, with various incrustments and areas of ferrous corrosion. One mask intact, the others damaged slightly at corners or tops; all rings intact.

Width of masks, $2\frac{1}{4}$ "; diameter of rings, $2\frac{1}{8}$ ".

656. **One Pewter Mirror. Han. Chinese.**

A plane mirror, now somewhat bent, rumpled; circular and thin, without handle. The back, with a raised edge, beveled, is ornamented in light line relief with chevron and spear-point borders, and a third, simpler border, encircling a medallion in which appear a coursing hare and stag, a flying bird and an interlacing scroll device, alternating with circles centered by minute bosses, with a bold umbo at the center of all. Grayish-white and yellowish incrustation closely covering both surfaces.

Diameter, $3\frac{5}{8}$ ".

657. **One Jade Scepter. Early Chou. Chinese.**

A substantial slab of jade, seven-sixteenths of an inch thick at its deepest part and thirteen and three-sixteenths inches long, which expands from a handle width of one and thirteen-sixteenths inches to a width of two and three-quarters inches at the opposite end, where its broad surfaces are shorn down, wedge-wise, to a knife edge. Pierced near the handle with a single round hole, whose course through the stone is conical, making the orifice in one face smaller than in the other. Tomb jade, of handsome color, on one face a mottling of rich brown, with clouded grays, the deeper brown notes predominating and with an occasional touch of black. On the opposite face the greater areas are of soft, cream tones, running from white to *café-au-lait*, with warm accents in the deeper notes of amber-brown and yellow. The handle on its sides reveals rich mahogany-reds. (One corner of edge slightly nicked; shallow depression in end of handle.)

Length, $13\frac{3}{16}$ ".

Miscellaneous

658.

One Ancient Jade Scepter. Chinese.

A thin, flat stick or slab of jade, seven and three-sixteenth inches long, and in width expanding from one and five-sixteenths inches at the handle end to one and seven-sixteenths at the opposite end, which is knife-edged. The greatest thickness of the jade, at the handle end, is one-quarter of an inch, and its reduction is scarcely perceptible until the shaving-down, wedge-wise, begins near the other end, for the formation of the knife-edge. The handle is marked by three very shallow grooves, traversing all its sides, with a slight ridge separating them, itself cut by a lightly incised line. At the center of the third one the scepter is pierced with a round hole, and above this there is carved on one face a phoenix, and on the other a man's head. He is of a vigorous type, with large eyes and long nose, and broad mouth exposing large teeth, while his neck is slender. There is a suggestion that he is crowned. The jade is completely covered with a most remarkable patina, of smooth, luminous, unctuous surface, in soft tones of olive-green, olive-yellow, olive-brown, of dark reddish-brown and seal-brown, and there is a minute speckling of orange-yellow.
Length, $7\frac{3}{16}$ ".

659.

One Bronze Statuette. Tang. Chinese.

Standing figure of a guardian, with feet spread and body bent to his left, and right arm raised above his head in striking posture, modeled in the round, solid. Headdress rising in a scroll, and draperies or streamers swinging clear of the body in free scrolls. Vestiges of gilding. Dense green patina and grayish earthy adhesions, with a patch of red between the shoulders at the back, resembling sealing wax. Under the small base a supporting pin, inserted in the wooden stand on which the figure is mounted.
Height, $3\frac{1}{4}$ " (to which the pin adds nearly $\frac{1}{2}$ ").

660.

One Bronze Dragon's Head. Tang. Chinese.

The head projects in a straight line from a cylindrical neck, and is cast hollow except for the muzzle, which is solid. The jaws are closed, with teeth visible between the lips at the sides. Modeled in relief and decorated with light incisions. Gilded.
Length, $3\frac{1}{4}$ "; diameter of neck, $\frac{7}{8}$ of 1".
Teakwood stand.

661.

One Velvet Mat. Ch'ien-lung. Chinese.

Silk velvet, in oblong shape, the field a delicate apricot hue, with a silk rib border of formal pattern in silvery white, interlacing at the corners, and a center decoration of foliations in rich blue. Broad outer border of a lighter, greenish-blue, velvet, embracing a conventional peony scroll of large pattern executed in the white silk ribbing. Delicate sheen.
Length, $19\frac{3}{4}$ "; width, $15\frac{1}{2}$ ".

Miscellaneous

662. **One Bronze Ornament. Sung. Chinese.**
 Miniature statuette of a dog Fu seated on his haunches on a small circular base, left fore paw raised and planted on a sphere and head turned squarely to his left. Conspicuous ears and beard; tail erect. Grayish patina and yellowish earthy incrustation. Screw-hole through the base.
 Height, $15/16$ of 1"; diameter of base, $5/8$ of 1".
 On wooden block.
663. **One Bronze Ornament. Sung. Chinese.**
 Miniature figure of a large dog seated on its haunches, in half-relief and hollow, facing the right with head turned front, and tail curled above its back. Gilded. On inner side blackish patina.
 Height, $1\frac{1}{16}$ "; length, $7/8$ of 1".
 Wood stand.
664. **One Bronze Ornament. Wei. Chinese.**
 A representation of a bear-like animal, curled and contorted into a circle with head looking out at the center, between paws and tail, the whole in mound-shape or button-shape, hollow-cast, and having four short projections underneath or in rear for attachment. Dense dark green patina and slight earth incrustments.
 Height, $7/8$ of 1"; diameter, $1\frac{1}{2}$ ".
665. **One Bronze Burial Object. Han. Chinese.**
 A recumbent lion modeled in high relief, with head raised, on a circular base, cast solid. The body and the top of the base are decorated with finely incised scrolls, and around the rim of the base is an incised border of diamond patterns. Gilded; blackish patina where the gilding is gone.
 Height, $7/8$ of 1"; diameter, $1\frac{1}{2}$ ".
666. **One Bronze Clasp. Tang (?). Chinese.**
 Conventional type but strongly individualized in form. One side almost straight from top to hook, the other expanding in the "spoon handle" curve and recurving so that the top ends in a scroll. Gilded. On the front a scrolling land dragon in alto-rilievo, inlaid with turquoise chips set in a wire *cloisonnage*, yielding the effect of scales. Greenish, reddish and brownish patina, and incrustations.
 Length of dragon, $2\frac{1}{4}$ "; total length, $3\frac{3}{4}$ ".
 In velvet-lined leather case.

Miscellaneous

667.

One Bronze Burial Object. Tang. Chinese.

Circular, in low, broad mound-shape, hollow-cast, with flat bottom which is pierced with an opening about eleven-sixteenths of an inch square, its corners chamfered; about the opening a narrow flange in tangible relief. The upper surface is modeled with the forms of two squirming dragons in bas-relief, their heads turned in opposite directions and claws extending down over the sides, and both the monsters and the sides of the weight are further decorated with incised scrolls. Gilded, and showing a black patina, with a spot of green.

Height, 1"; diameter, 2".

In wood stand.

668.

One Lacquer Musical Instrument. Ming. Chinese.

A long, hollow body, flat underneath and convex on top, and somewhat tapering, suggesting in form, as much as anything else, a crocodile's nose; from the flat bottom the sides rise straight for a brief distance, before the convexity of the top begins, and near the head of the instrument they are indented in long C-scrolls, giving a sort of neck. Above this, quite near the head, is a bridge one-half inch high, across which are stretched the seven strings (supplied), which connect with keys underneath, just back of the bridge, and converging along the top of the instrument pass in a single broad and shallow channel down over the opposite end, or tip of the nose, and are made fast below, in two groups, to the posts of two unpainted wooden feet that are set more than a quarter of the way back from the nose-tip. Under the head, two small, square, stump feet, shaped in the wood. Near them depend the seven keys which are of polished wood. In the bottom are two narrow, oblong openings, one a little more than twice the length of the other. Through the longer may be read a long incised inscription within. In the end of the head is a depressed lunette, about the nose are moldings in light relief, and in the sides, near the nose, are two long, shallow indentations. Along one side of the top are thirteen small circular frets, (two missing).

Of the same general pattern as the instrument No. S. I. 669, which seems to be traditional and a convention, and to have persisted through the ages, the size as well as the form, with slight changes of detail permitted. The instrument of this number is made of wood, coated on the exterior with black lacquer sparsely dusted with gold. The top and bottom of what has been called the nose are not lacquered, and resemble polished teakwood, as does the bridge, only the front of which is lacquered, and as does also a strip inserted behind the bridge through which the strings pass to the keys. One of the feet under the head is broken. The inscription incised within is colored blue; and two characters are incised in the lacquer on the under surface of the neck.

Length, 48"; width at head, 7", at nose, 5½".

Miscellaneous

669.

One Lacquer Musical Instrument. Sung, or Tang. Chinese.

Similar to No. S. I. 668, but varies from the other in that the neck is waived, as are the other indentations in the sides down near the nose. The lacquer coating shows reddish tones coming through the black. The keys, and the feet to which the strings attach, are of carved and brilliantly polished gray-white jade. One of the feet under the head is broken off and one of the frets is missing. Incised in the lacquer on the under surface are five inscriptions and a large seal. The inscriptions read

KO — MO — LUNG — NING
Dragons sing in dry wood.

Da — von — yuen — ying
Hear song from far away
Tsea — Tza — Gi — Lai
It comes slowly and harmoniously
Tze — chau Yu gu
Low and sweet voice
Zen yung — Kee — King
Surprising fairy songs.

KIA — VONG
(Harmonious Phoenix)
Belong to Mr. Kung — Van-Shia treasure.
Made by Chang — Ming — Su
Soochow — Chekiang
at Ts'ung Cheng.
Cyclical year — Ve ying — 1638.

The lacquer is chipped off in a few places along the top and in various places along the sides, and at some points appear restorations in wax.
Length, 48"; width, at head, 7¾", at nose, 6".

Miscellaneous

670. **One Bronze Sacrificial Vessel. Chou. Chinese.**
 Broad and low pear-shaped body on a deep base with flanged foot, with expanding lip and broad mouth. Two peacock-head loop handles from shoulder to lower body, with solid underbracing edged by cabriole legs with claw feet—this underpinning of the handles being purely ornamental, the claw feet not reaching down to the base-level. Midway between the true handles there is at either side an animal head in relief, which offers an auxiliary handle or serves merely as ornament. The entire exterior surface exhibits a relief ornamentation in which archaic forms of the phoenix or dragon and conventionalizations of the t'ao-t'ieh ogre lineaments are discernible, on a scroll ground. Underneath the bottom is an eccentric line-scroll decoration in light relief. The bronze body where retaining its original hue in measure, is of golden-bronze note, from its early gold overlay, while large areas are covered by a rich aerugo of malachite-green and russet-red notes. In the interior of the bottom is an incised inscription in characters of ancient form, retaining vestiges of the original gold overlay. (Slight repair at foot.) From the Bing collection.
 Height, $5\frac{1}{2}$ "; diameter at rim, $7\frac{1}{4}$ "; width across handles, $10\frac{3}{8}$ ".
671. **One Bronze Wine Jar or Water Bottle (Pie-ho). Han. Chinese.**
 In so-called full-moon or pilgrim-bottle shape, or more properly the upright cross-section of a cylinder slightly compressed, on a spreading oblong foot. Incurvate neck and wide mouth, and two shoulder-handles consisting of loose rings looped to animal-head handles in relief. Rich bronze in which gold is mingled with the alloy, inlaid with silver in wire and flat form—a very early example of Chinese cloisonné. The inlay extends to all exterior surfaces and is found in scrolls and geometric patterns, to which is added on the neck an intersecting chevron border. Fine, heavy patina, richly chromatic, displaying warm notes of green and red, with yellow, russet, purple and brown. From the collection of Mr. Ting of Wei Shien, Shantung. From the Bing collection.
 Height, $12\frac{1}{4}$ "; diameter, $11\frac{1}{4}$ "; diameter of lip, $4\frac{1}{2}$ ".
672. **One Large Bronze Jar. Early Chou. Chinese.**
 Ovoidal on flat foot with high and steeply-sloping shoulder, short neck and expanding lip, and two upright animal-head loop handles midway of the shoulder. The shoulder is encircled by three separate rings of widely spaced bosses, and shares with the rest of the body an extensive and elaborate relief ornamentation—the ground being cut away—of varied scrolls. Around the base is a border of downward-pointing palms. Over the entire exterior is a varied encrustment in tones of malachite, yellowish-gray, peacock-blue and other colors. From the Bing collection.
 Height, $11\frac{3}{4}$ "; diameter of lip, $6\frac{1}{4}$ ".

Miscellaneous

673. **One Bronze Ornamental Head or Mask. Tang. Chinese.**
A vigorously modeled dragon's-head, in high relief, facing front, the mane curling up at the sides and behind in wave-form and the mouth supporting a swinging, pendant wreath—much like the loop of a European door-knocker—the wreath in turn encircling below a lotus blossom on which reposes the coveted jewel of omnipotence, just below the monster's jaws. The whole richly gilded, the gold retaining its fresh brilliancy over the greater part of the surface, other areas showing a greenish patina and grayish earthy encrustments. From the Bing collection.
Height, 14"; width, $8\frac{3}{8}$ — $8\frac{5}{8}$ ".
674. **One Bronze Sarcophagus. Wei. Chinese.**
In several sections, all of gold bronze, or bronze richly gilded; (possibly for the ashes of some pet bird or animal). A cinerary urn of oblong form, and higher at one end than the other, has a cover in the shape of the half of a bamboo trunk section, and reposes within a larger receptacle similarly shaped but more ornate. This outer sarcophagus is adorned on one side with a dragon, on the other with a tiger, both in relief and poised upon clouds; and at one end, also in relief, is the "red bird of the morning" (which is to face the east), and at the other end the serpent which is to be toward the west. On the cover are beaded moldings and rosettes in relief. The sarcophagus rests upon a sort of catafalque, oblong, with a figure molded in the round supporting the upper platform at each corner, the figures being upright at full length with a shoulder under the long plinth. The catafalque has a lotus base and the whole is supported on a balconied table. (Lid of urn repaired.) From the Bing collection.
Height, $14\frac{3}{8}$ "; length (of table) 13"; width (of table), $6\frac{3}{4}$ "; length of outer sarcophagus lid, 11"; of inner lid, $7\frac{3}{8}$ "; length of catafalque (at base), $11\frac{3}{8}$ ".

Miscellaneous

675. **One Large Bronze Bowl with Four Handles. Han. Chinese.**
Opulent, ovoidal cauldron shape, with flanged lip and bold foot, the four handles being animal-head loops with large loose rings. The body is girdled by two strap bands of concave surface, each carrying an incised border, and the outer edge of the rim is similarly incised, while about the foot is a braided border or molding in relief, and the upper surface of the rim or lip is encircled by a border of archaic animals in procession. The rest of the outer surface of the bowl presents in three bands a prodigality of decoration, the spaces crowded with animals and birds of field, cover and jungle, men in combat with them or hunting them, tree forms and sundry devices. All of this decoration is engraved, afterward having been filled in with a mineral composition some of which has vanished. On the interior are figures of geese, fishes and turtles in relief. Both surfaces are rich with patina and incrustations, in malachite and soberer green tones, reds and other hues. From the Bing collection.
Height 11"; diameter of rim, $20\frac{1}{4}$ "; width across handles, $24\frac{1}{4}$ ".
676. **One Jade Knife. Han, or earlier. Chinese.**
Tomb jade. In form of a long, broad spear-head or halberd-head, with slightly expanded median ridge, both edges sharpened from point to the very lightly indicated hilt or guards; the handle a continuation of the broad slab, flattened instead of sharpened at the edges. The handle is decorated with a band of incised circles encompassing it, and a border carved by incision and in light relief extending from this band to the handle's end and continuing over the end. Pierced with two holes, one near the hilt and a smaller one in the handle. The stone is gray, with yellowish and bluish mottlings, marked by a russet patina. Smooth polish; soft luster. From the Bing collection.
Length, $12\frac{3}{8}$ "; width at hilt, $3\frac{3}{8}$ ", at handle, end 3".

Miscellaneous

677.

One Velvet Wall Hanging. K'ang-shi. Chinese.

A palace hanging in three breadths of emerald-green velvet with interweavings of colored silks and gold, gorgeous in the brilliancy and lavishness of its color enriched by the generous displays of the precious metal, the velvet sections of the fabric being further brightened by a soft, light and delicate sheen. The oblong emerald field is cut by an elaborate lotus scroll, the stems and foliations in **purple and silver-gray**—almost a silvery-white—the buds and blossoms in a stunningly brilliant, glowing red; the ground velvet, the scroll silk. The red blossoms—a very large one at the center—have seed-pods of the purple and silver silk, their tops of gold, and ten symbolic bats in gold, ornamented with fine scrolls of emerald velvet, have places about the central panel and in the corners. A border of angular scroll in the archaic dragon motive highly conventionalized, is executed in the colors of the field, without gold, and this is followed by a border of peony scroll in accordance with that on the field, including the gold enhancement. Outside this is a broad border of swastika fret in red silk on an emerald velvet ground, followed by an exterior or boundary band of the velvet. All of the borders are delimited by guard stripes in the red silk. Lined with silk of rich imperial yellow. The hanging was once in the Jehol palace. (Near top and bottom, on left side, two small yellow stains in boundary band. Length, 168"; width, 78".

678.

One Tall Glass Vase, or Jar. Tang. Chinese.

A graceful lotus-shape, and wholly different from the forms familiar in the Celestial potteries and porcelains, or in the bronzes. The tall, broad and deep body springs in ovoidal contour or bulbous pear-shape from a retired, bell-shaped foot of considerable height, and contracts very slightly to a broad and extended neck, recurving and terminating in a spreading lip. Both lip and the rim of the foot are gently scalloped, and body and foot are divided into longitudinal sections by half-round vertical ribs or moldings—their courses just slightly spiral, and those on the foot taking an opposite twist from those of the body—the body having twelve of the ribs and the foot ten. The glass might be described as white, or gray; it is translucent, even semi-transparent, but whether originally clear or of a crackled structure or frosted it is difficult to determine. It presents now a minutely crackled or crystalline structure, and a surface disintegration combined with a sort of grayish and brownish patina, of soft luster, which is engaging while it baffles. Just within the rim are thin, grayish incrustations, suggesting the scum or deposit washed up from the surface of stagnant water or other liquid contents. (A single long crack beginning under the lip in one of the sections, loops, under the swell of the body, across two of the others, but the jar remains intact.)

Height, 14"; diameter of mouth, $8\frac{7}{8}$ ", of foot, $6\frac{7}{8}$ ".

Miscellaneous

679. **One Bronze Fragment. Tang. Chinese.**
 Fragment of a "strap" border, or possibly of some form of lock; an oblong band or strip of metal with two fastening loops projecting from its inner side, its outer face decorated in relief and by incision with an archaic form of the dragon scroll on a ground of incised angular fret. Pierced with a slot which is partly encompassed by the dragon's jaws. Irregularly broken at both ends, and upper and lower edges somewhat ragged; lower marginal border broken away under the monster's head. Greenish patina with earthy incrustation, and rusty hues on the back, where there also are characters recently painted in black.
 Length, $6\frac{3}{4}$ "; width, $1\frac{1}{2}$ ".
680. **One Bronze Head. Tang. Chinese.**
 Fragment of Kwanyin, broken short off under the chin; cast heavy but hollow. Executed with much careful attention to detail, as revealed not only in the modeling of the features and the elaborate headdress, but in the incising of the hair at the back, yet the whole is so thickly encrusted with earth that the workmanship is largely obscured. There are slight vestiges of gilding, and the back of the headdress, or crown, shows the remains of a coating of red, while elsewhere are small areas of red-brown and dense green patina. (Nose damaged.)
 Height, $2\frac{3}{4}$ "; width, 2".
681. **One Bronze Fragment. Tang. Chinese.**
 Perhaps a part of a handle; a hollow-cast rhomboid, the finished end closed on the oblique, the other end irregularly broken in jagged lines. Three sides and the end ornamented in the archaic dragon motive, one side and the end by incision only, the other two sides in relief on an incised ground. Lustrous brown and dull green patina, and grayish earthy incrustations.
 Length, 3 to $3\frac{1}{8}$ "; breadth of sides, $\frac{11}{16}$ to $\frac{7}{8}$ of 1".
682. **One Bronze Staff Handle. Wei or Han. Chinese.**
 Hollow-cast, one end closed. Cylindrical, the contour resembling somewhat a hollow square set upon one angle and slightly compressed, until both upper and under angles were rounded, the opposing lateral corners then being chamfered. Near the center the handle is encircled by two relief moldings, a narrow one being laid upon a broad one, and over the rest of the surface is decorated with dragons inlaid in silver both in broad plate and wire. Brown, red and green patina, and largely covered with thick earthy incrustations.
 Length, $7\frac{1}{8}$ "; diameter, $1\frac{1}{2}$ ".

Miscellaneous

683.

Two Stone Sculptures (Dynasty still questioned.) Chinese.

Apparently parts of a cornice, or possibly of a rail, in an altar frontal, and it seems quite probably that they belong with the frontal of No. S. I. 684, although the pieces do not fit together. The style of the carving is the same, however, the stone is the same, and motives are common in their decoration. On these two pieces the conventionalized depending-petal border or molding reappears at the top, between narrow bead moldings. Below it the face of the stone is carved in low relief with a series of nine medallions, or figures within beaded circles set in beaded squares, with a form of the fleur-de-lis in the spandrels. The figures, as in the altar frontal, represent musicians, one playing a lyre, one a trumpet, two the drums of hour-glass shape, two the lute, and one some indistinguishable wind instrument; the central figure holds in one hand some object not clearly defined. At either end a space equivalent to something more than half of one of the squares is cut away, below, leaving a projecting shoulder to rest upon the original supports. The moldings continue to the ends of the shoulders, and the upper (remaining) portions of the squares are carved with floral scrolls in low relief. The color of the stone is bluish-black or bluish-gray, in parts an earthen gray, with reminiscences of early painting. (The right corner of one is chipped, the left corner of the other.) Height, $7\frac{1}{2}$ "—8"; length, 38" and $37\frac{1}{2}$ "; thickness, $6\frac{1}{4}$ "— $6\frac{1}{2}$ ".

Miscellaneous

684.

One Large Stone Carving. Wei, or Tang. Chinese.

Probably an altar frontal. A thick, oblong slab of stone, elaborately carved, and pierced with two wide openings. At the center of the front is a bold relief carving in which four figures (Bodhisattvas) appear, standing on lotus flowers which branch from stems held in the mouth of an animal-head mask. Above the mask, and supported by the two inner figures, is a sort of cartouche enclosing a lotus bud with decorations showing the Indian stupa form, surmounted by a phoenix with spread wings. The two outer figures hold their hands in attitudes of adoration. The open spaces at either side of this central ornament, at the base, contain each two figures, kneeling or seated, (saints) holding up flaming jewels. Above the pierced spaces is a frieze or a cavo-rilievo carving displaying eight figures in differing postures, two apparently dancers, and six seated musicians, of whom one seems to be piping on the flute, two to be performing on a form of lute, two on drums of hour-glass shape, and another with the castanets. Each is placed within a beaded circle enclosed within a square and framed by floral spandrels. (These figures may be of later date.) At either end of the frontal is a guardian, or haloed warrior, in bold relief, with a trident, one standing on two lions, the other on a tiger and a ram. Across the top runs a molding of highly conventionalized petal form, the petals depending, with prominent inverted flutings, and above it is another molding of egg and bead pattern, the eggs set horizontally each surrounded by beads, and between each two eggs being two bosses set one above the other. The stone is grayish and bluish-black in appearance, with gray and yellowish-gray incrustations, and evidences of early painting; in the molding an occasional red note appears.

Height at left end, $23\frac{3}{4}$ "; at right end, 24"; length, 92"; thickness, $8\frac{3}{4}$ "— $9\frac{1}{4}$ ".

685.

One Bronze Animal Statuette. Wei. Chinese.

Solid casting of a dog seated on its haunches, upper body supported on the spread forelegs, firmly planted and straight; head up, and tail curled up its back. Gilded. Slight blackish and greenish patina, and thin black, gray and brownish earthy incrustations.

Height, $1\frac{3}{4}$ "; width, $\frac{7}{8}$ of 1".

On wooden tripod stand.

686.

One Bronze Ornament. Sung. Chinese.

Figure of a crawling turtle, all four feet out and head raised, hollowed underneath, one fore foot and one hind foot pierced. Gilded. Greenish patina and dark incrustations.

Height, $\frac{5}{8}$ of 1"; length, $1\frac{1}{4}$ ".

On wood stand.

Miscellaneous

687. **One Bronze Weight. Wei. Chinese.**
 Dome-shape, circular and hollow, modeled as a bear, curled and huddled up with head looking straight out from between his forepaws which grasp his hips. Brown patina, and coating of iron corrosion underneath. (Small perforation at right of nose.)
 Height, $1\frac{1}{8}$ "; diameter, $2\frac{1}{8}$ ".
 On wood stand.
688. **One Terra-cotta Phoenix Mold. Tang. Chinese.**
 A disc nearly a quarter of an inch thick at the perimeter, molded on one face with the figure of a phoenix in bas-relief on a ground of lightly incised cloud-scrolls. Reddish and brownish color, with a light grayish incrustation on the lower part. Reverse slightly mounded in rough, irregular form.
 Diameter, $1\frac{3}{4}$ "; greatest thickness, $\frac{1}{2}$ of 1".
 On carved wood stand.
689. **One Bronze Sacrificial Vessel. Chou. Chinese.**
 Quadrilateral, on a deep and spreading foot of same outline, with a high cover of angular-dome shape, the broad sides converging to a long ridgepole and the short sides forming gables. At each corner of body, foot and cover, and midway of all sides of each, a projecting, dentated ridge, the roof-ridge of the cover being in similar motive. On top of the cover a knob finial, its post pierced with a circular hole, the knob itself repeating the form of the roof without the dentate ridges. At the center of each side of the foot is an opening in the form of a round arch, the arches in the narrower sides being smaller than those in the long sides. On each face of body and cover, the t'ao-t'ieh ogre lineaments in relief on a ground of incised thunder-scroll, and on each face of the body, above the ogre features, two archaic dragons facing each other, similarly executed, these dragons being repeated on each side of the foot. Each side of the cover finial has a small incised figure. Within the cover is a seal device in line relief, and in the interior of the bottom is an incised seal. The lower surface of the bottom has a checkered effect in rough line relief. On exterior and interior, malachite-green patina, with patches of lapis-blue, areas of rust-brown, and various earthy accumulations; under the foot in one corner, a thick mass of lapis attachment. Height, $8\frac{5}{8}$ "; length of foot, 5", of roof (or cover), $5\frac{3}{4}$ "; width of foot, $3\frac{5}{8}$ ", of base of cover, $4\frac{3}{4}$ ".
 On carved teakwood stand.
690. **One Bronze Ornament. Wei. Chinese.**
 Hollow-cast half-figure of a tiger, facing the right, with head turned front and looking downward, tail hanging down at an angle. Perforation through bent hind leg for attachment, and large loop projecting from inner side for same purpose. Dense green patina with reddish and brownish spots. Broken in two behind shoulder.
 Length, $3\frac{3}{4}$ "; projection of head from wall, $\frac{7}{8}$ of 1".

Miscellaneous

691. **One Bronze Ornament. Sung. Chinese.**
 Miniature statuette of a boy, standing, elbows bent and hands meeting on his chest, his single garment ornamented with a rosette in low relief and incised. At his back a small loop for carrying on a chain. Dark brownish patina; largely incrustated with grayish and sandy-brown earth.
 Height, $1\frac{1}{2}$ "; width, $\frac{3}{4}$ of 1".
692. **One Bronze Ornament, or Amulet. Tang. Chinese.**
 Circular, shallow and hollow, resembling a small salve box, but in one piece, with perforation through both faces for hanging. The edge or boundary band of the cylindrical body is traversed by an incised ring midway, as though the piece were box and cover and the ring marked their juncture. The convex top and bottom, or obverse and reverse, are decorated respectively with a buck and doe amid foliage, in light relief. Green patina with reddish spots and grayish incrustations. Diameter, $1\frac{1}{4}$ "; cylindrical depth, $\frac{5}{8}$ of 1".
693. **One Pair Bronze Ornaments. Wei. Chinese.**
 Small figures of two bears, hollow with a spiked projection at the back for attaching to the object ornamented; relief modeling, the bears in sitting position with shoulders hunched and forepaws on knees, heads looking straight to the front and mouths open. Greenish and brownish patina, and light earth attachments. The ears of one of the bears are gilded.
 Height, $1\frac{1}{2}$ "; width, 1".
694. **One Bronze Ornament. Wei. Chinese.**
 Small figure of a horse, standing, with head up, mane ridged, and long tail arched. On his back a vertical ring; for attachment to a chain. Brownish patina. Very largely incrustated with yellowish earth.
 Height, $1\frac{1}{4}$ "; length, $1\frac{1}{8}$ ".
695. **One Bronze Statuette. Wei. Chinese.**
 Standing Buddhist figure in pious attitude, cast solid, the back flat. The figure is in long robes modeled in relief and incised, and the hands are brought together in front in attitude of worship; the head is bald. Brown patina, with green and reddish spots, and slight earthy incrustation. (One foot cracked.)
 Height, $2\frac{1}{8}$ "; width, $\frac{1}{8}$ of 1".
696. **One Bronze Ornament. Wei. Chinese.**
 Figure of a horse, seated, or lying down with body erect, and with stump tail erect and head held high; spirited action and so modeled as to suggest a seated horse, on a flat base that turns downward at the forward end. Solid. Green-brown patina with spots of red, and slight earth incrustations.
 Height, $1\frac{1}{4}$ "; length, $1\frac{1}{2}$ ".

Miscellaneous

697. **One Bronze Miniature Statuette. Sung. Chinese.**
 Standing figure, apparently that of a woman, in long robes delicately adorned by incision and in light relief, and with high headdress, but the whole so obscured by dense green and purplish-brown patination and grayish earth incrustments that no definite description can be given. (Broken off at the bottom.)
 Height, $1\frac{3}{8}$ "; width, $\frac{1}{2}$ of 1".
698. **One Bronze Miniature Statuette. Sung. Chinese.**
 Full-length figure of a boy, modeled in the round, solid, his left hand folded across his breast and right resting over his thigh, and his legs crossed at the ankles. Reddish-brown and green patina, and grayish earth adhesions.
 Length, or height, $1\frac{3}{8}$ ".
699. **One Bronze Clasp. Wei. Chinese.**
 Conventional form, the front decorated in light relief with spiral scrolls. Green patina and yellowish earth attachments. (Tip chipped off.)
 Length, $2\frac{1}{4}$ ".
700. **One Bronze Clasp. Wei. Chinese.**
 Conventional form, with under side hollowed, the convex front having three longitudinal flutings, the outer ones incised with serpentine scrolls and the inner one (so far as may be seen) plain. Dense green and blackish patina and thick incrustations.
 Length, 3".
701. **One Bronze Clasp. Wei. Chinese.**
 The main part broad and flat, its curve downward very slight; the hook below it short. Some sort of decoration is indicated along the flat front, but its nature cannot be detected beneath the thick coating of greenish patina and yellowish-gray earth incrustations.
 Length, $3\frac{1}{8}$ "; width at top, $\frac{1}{2}$ of 1".
702. **One Bronze Ornament. Han. Chinese.**
 Dragon head modeled in low relief and hollow to go against a wall or box, with bulging eyes looking straight to the front. Across the back a narrow bar. Heavy, dense green patina, and brownish earth incrustations. (See No. S. I. 703.)
 Height, $1\frac{3}{4}$ "; width, $2\frac{1}{4}$ ".
703. **One Bronze Ornament. Han. Chinese.**
 Dragon head. Similar to No. S. I. 702, but slightly smaller and with less protuberant eyes, and in this one the bar at the back is a hollow half-round instead of a flat one. An irregular perforation over the right eye. Coarse, heavy green patina.
 Height, $1\frac{5}{8}$ "; width, 2".

Miscellaneous

704.

Two Bronze Ornaments. Wei. Chinese.

Small figures of two seated bears, heads down between their hunched shoulders and looking squarely to the front with mouths open, their forepaws on their knees. Hollow, and open across the back, one with a small spike projection there; in the case of the other the spike is broken off, and across the lower part of the back of that one is a solid plate. Green patina, and brown earth attachments.

Heights, $1\frac{3}{16}$ " and $1\frac{7}{16}$ "; widths, 1" and $1\frac{1}{16}$ ".

705.

One Bronze Mirror. Sung. Chinese.

Hexafoil, its silvery plane surface retaining its mirror properties over more than half its expanse, the remaining portions of that surface being patinated in brownish-black and malachite-green, and showing a small patch of yellow-brown earth. The back, with a laterally pierced boss at the center, is ornamented with delicate floral designs—a butterfly motive is included—executed in light relief on a sunken ground, the ground being lightly depressed inside the flat polyfoliate border-molding, and the depression being deeper in a medallion encompassing the boss. Dulled silvery, or soft, pewter-like surface, lightly oxydized, with touches and patches of greenish patina and some yellowish earthy attachments.

Diameter, $2\frac{1}{8}$ ".

706.

One Bronze Clasp. Han. Chinese.

Unusually long and of deep convex curve, with the usual fastening-button placed near the upper end, and a small oblong post or drop, rounded on the bottom and pierced laterally, placed near the lower or dragon head hook end as an additional facility for attachment. The front is in three longitudinal divisions, each very slightly hollowed, the outer ones slanting up to the central one, the three giving a mounded surface notwithstanding the shallow fluting of each. Throughout its length the front is inlaid with gold in formal geometrical designs. Rich red-brown patina, and heavy incrustations of malachite-green. (Broken in two about midway.)

Length, $9\frac{1}{2}$ ".

Miscellaneous

707. **One Bronze Ornament, or Object of Decorative Utility. Sung. Chinese.**
 A fragment. The head and part of the breast of a dragon, with a large loose ring held in the parted jaws; the object suggests, conjecturally, the prow of a small boat or barge for royal or noble use on a garden lake, or the ornamental handle of stately door or gate. The head is distinctly animalistic, with wide-spreading ears, protuberant eyes, abbreviated trunk or prehensile upper lip, and broken, stunted tusks. Scales on neck and breast are modeled in low relief. The ring held in the mouth is decorated, on its exterior surface, only, with incised fret and spiral scrolls. The head is solid; the body was hollow, as the fraction remaining shows. Dark green, grayish green and red-brown patina, with grayish earthen incrustations. In the interior of the body, grayish and ochreous-yellow incrustations. Length (to tip of nose), 6", with ring extended, 8"; ex-diameter of ring, $3\frac{3}{4}$ "; height, or distance from ear-tips to bottom of ring with ring pendant in place, $5-5\frac{1}{8}$ ".
708. **One Bronze Ornament. Sung. Chinese.**
 An animalistic mask, repoussé, in a bold relief, on a U-shaped shield, the tips of the ears at a level with the shield top, above which is a flat vertical projection of the shield, at the center, three-eighths of an inch wide. Brown and dark greenish patina and slight earthy accumulations. (See No. S. I. 709.) Height, $1\frac{7}{8}$ "; width, 1".
709. **One Bronze Ornament. Sung. Chinese.**
 Similar to No. S. I. 708, with a very slight expansion of the shield at its top. So coated with dense green patina and thick brownish-gray earth incrustments as largely to obliterate the animal's features. Height, $1\frac{7}{8}$ "; width, $1\frac{1}{8}$ ".
710. **One Bronze Clasp, or Small Coat Hook. Sung. Chinese.**
 At the top a small, somewhat wing-shaped expansion, with a bifurcate feather-like finial; from this a flattened bird's neck swings downward, and bends upward again, finishing with a rather long-beaked bird's head, forming the hook. Incised ornamentation on the expanded portion and finial, in scroll, vertical and checkerboard lines. Large oval fastening-button, revealing vestiges of gilding. Greenish-brown patina and russet incrustations. Length, $1\frac{5}{8}$ "; width, 1".
711. **One Bronze Ornament. Wei. Chinese.**
 Upright figure of a seated bear, in frontal projection with back hollow, his knees rounding forward nearly as far as the end of his nose, and forepaws on his knees; mouth open. Back of his head a spike. Brownish and dense green patina, and on the inner side yellowish-brown earth incrustation. (See No. S. I. 712.) Height, $1\frac{5}{8}$ "; width, 1".

Miscellaneous

712. **One Bronze Ornament. Wei. Chinese.**
 Similar to No. S. I. 711, but slightly larger, and with the animal's knees and hind feet (and forepaws resting on his knees) kept well back of the abdominal projection; also in further difference, in this one a solid plate runs across the lower section of the hollow back. Greenish patina with much grayish earth accumulation. Height, $1\frac{3}{4}$ "; width, $1\frac{3}{8}$ ".
713. **Three Small Bronze Figurine Pendants. Sung. Chinese.**
 Miniature human figures, upright, with legs crossed, the right over the left at the ankle, the figures so modeled as to present the same appearance both front and back, and with two faces, or masks, one fronting either direction. Above the top of the head a loop for suspension (missing from one of the figures). Brown and greenish patina, with slight earthy accumulations, the latter thicker on the figure whose head-loop is wanting. Heights, $1\frac{5}{16}$ ", $1\frac{3}{16}$ " and $1\frac{7}{16}$ ".
714. **One Bronze Amulet. Sung. Chinese.**
 Miniature human figure in a dancing posture, with right foot raised to the height of the left knee, and right arm akimbo, while the left arm is folded across the chest, and the left hand seems to hold some object there. Over the head is a small loop or ring. Dark green patina and yellowish-gray earth attachments. Height, $1\frac{1}{4}$ "; width, $\frac{1}{2}$ of 1".
715. **One Bronze Amulet. Sung. Chinese.**
 A minute human figure is modeled as though seated on a stool or bench, with legs crossed and arms folded, and the back of the head is so treated as to form a bird-mask. Vestiges of gilding. Black patina and yellowish-gray earth adhesions. Height, $\frac{3}{4}$ " of 1"; width, $\frac{3}{8}$ of 1".
716. **One Bronze Amulet. Sung. Chinese.**
 Miniature figure of a tortoise, solid, with feet, head and tail extended, its back marked by delicate relief modeling and head pierced laterally for a fine wire. Green patina, and slight gray-earth incrustments. Length, $\frac{3}{4}$ of 1"; width, $\frac{3}{16}$ of 1".
717. **One Bronze Bell. Sung. Chinese.**
 In the shape of an inflated fish skin, with a long slit under the belly and a circular opening on top of the back, over which is a small loop. The tail is curled upward, and within the body is a small rolling ball. Fins in light relief, gills and scales marked by incision. Brownish-green patina and slight earth incrustations, gray in color. Length, $1\frac{5}{8}$ "; height, $\frac{7}{8}$ of 1".

Miscellaneous

718. **One Bronze Clasp. Sung. Chinese.**
A miniature coat-hook largely following conventional lines, but with a marked difference. The fastening-button, instead of being a minor member of the structure, spreads conspicuously beyond the main body at the sides, and its diameter is such that it almost equals, also, the length of the clasp. On this button, which is convex on top and concave underneath, is perched a conventional bird, with compressed or flattened body, its feathers being marked by incision. The tail is uppermost, and the head, bending back upwards, forms the hook. Green patina with reddish spottings. Length, $1\frac{1}{8}$ "; diameter of button, $\frac{7}{8}$ of 1".
719. **One Bronze Ornament. Sung. Chinese.**
Solid casting, slightly hollowed underneath, modeled as a silk worm, with corrugated back. Gilded, the gilding largely gone; greenish patina, with red-brown spots and slight earth adhesions. Length, $2\frac{3}{16}$ "; width, $\frac{3}{8}$ of 1".
720. **One Bronze Ornament, or Fragment. Wei. Chinese.**
In shape the ovoidal bowl of a very small smoking pipe; or, inverted, a small candle snuffer; the bowl is ornamented with a monster-head in light relief and incision, and back of this head is a small area of open work, which extends into a dragon's-head curling under the root of the stem. If ever there was a long stem—a pipe stem—it has been broken off. Green patina, and grayish dusty incrustations, very thin. Length, $1\frac{1}{8}$ "; height, $\frac{3}{4}$ of 1".
721. **One Bronze Clasp. Wei. Chinese.**
The main part a broad, oblong strip of metal, one-eighth of an inch thick and very slightly curved, from which depends a short, narrow stem, bending upward again in the conventional monster-head hook. The oblong strip has a deeply and broadly incised (or perhaps more properly a cavo-rilievo decoration), of formal geometrical pattern, circular, angular and spiral. Dense, coarse green patina, and brown and gray earth incrustments. Length, $4\frac{1}{8}$ "; width, $\frac{5}{8}$ of 1".
722. **One Bronze Clasp. Wei. Chinese.**
A thin, oblong strip of metal, very slightly curved in convex form, contracted below to a narrow and very short stem which bends forward and upward again, forming the conventional small hook, with the traditional monster-head finial which in this instance is a flattened head. Front decorated in a conventional geometrical pattern, incised. Light gun-metal and thick green patina, with grayish and rusty earth incrustations. Length, 3"; width, $\frac{1}{2}$ of 1".

Miscellaneous

723. **One Bronze Clasp. Han. Chinese.**
Broad, mound-shaped top, rounding at the upper end, and slanting toward either side from a median ridge a little further back, this top terminating at the sides with an abrupt horizontal cut-in to the stem, which depends at right angles to the cut and ends in the customary upturned monster-head hook. The broad top has an incised ornamentation largely obscured by the greenish patina and gray earth incrustations that cover the greater part of the object. (Edge of the top chipped.) Very small button.
Length, $2\frac{1}{2}$ "; width, $1\frac{1}{8}$ ".
724. **One Bronze Clasp. Wei. Chinese.**
About midway of the clasp a broad, flattened, animalistic head, executed in sharp relief, supports from its nose (or mouth) a half-round stem which depends and curls upward again in the conventional animalistic hook. Above the broad head the outline of the clasp curves inward at either side, spreading again and giving an elongated "fish tail" finial. Dense greenish and thin purplish-brown patina, and on the under surface, yellowish earthy incrustations.
Length, $3\frac{1}{8}$ "; width, $1\frac{3}{8}$ ".
725. **One Bronze Clasp. Tang. Chinese.**
In the form of a comparatively large disc—serving as the fastening-button—from the short post of which depends a small bird-breast and head, the breast enlarging from the short button-post and the down-swinging neck curling upward again, ending in the upturned head which forms the hook. From the appearance of the surface where it emerges from a gray-green patina mingled with red-brown spots, the clasp shows areas which have been silvered.
Length, $1\frac{1}{8}$ "; diameter of disc, $\frac{1}{8}$ of 1".
726. **One Small Bronze Clasp. Sung. Chinese.**
The short stem and hook a bird's slender neck and upturned head, the neck depending from a mounded, trilobate top with a flattened and lobed finial. Fastening-button with a diameter nearly equal to the greatest spread of the top. Brown and greenish patina and slight earthy incrustation.
Length, $1\frac{2}{8}$ "; width, $\frac{5}{8}$ of 1".
727. **One Small Bronze Clasp. Sung. Chinese.**
A small ovate top contracts quickly to a very slender stem which terminates in what resembles a bird head, turning upward to form hook. Top incised, with spiral scrolls in light relief. Brown patina; grayish incrustations.
Length, $1\frac{1}{2}$ "; width, $\frac{3}{8}$ of 1".

Miscellaneous

728. **One Small Bronze Clasp. Han. Chinese.**
 Top mounded and semi-circular, and on the sides slanting, and cut in abruptly from the sides to a narrow stem which depends at right angles to the cut, the stem ending in a sharply upturning, long, flat bird's-bill. On the top are incised scrolls, and on the bill incised straight lines.
 Length, $1\frac{3}{4}$ "; width, $\frac{3}{4}$ of 1".
729. **One Small Bronze Clasp. Han. Chinese.**
 The mounded and elongated breast and short neck of a bird depends almost straight from a thick button-post, and the bird's long upturned bill forms the hook, the bird's eyes being incised in the head at the turn. Fastening-button much broken. Everywhere a light green patina of dull luster of unusual thickness.
 Length, $1\frac{1}{8}$ "; width, a scant $\frac{3}{8}$ of 1".
730. **One Small Bronze Clasp. Sung. Chinese.**
 In the form of a goose's breast, neck and upturned head, the breast attaching to the post of a much broken fastening-button. Brownish-black and gray-green patina, and slight earthy coating underneath.
 Length, $1\frac{1}{8}$ "; width, $\frac{1}{2}$ of 1".
731. **One Small Bronze Clasp. Sung. Chinese.**
 In the form of a goose, the body flattened and tapered upward to the tail, the neck swung downward and curling upward again, with the head forming the hook. Body incised with scrolls. Brown and greenish patina and gray earthy incrustation.
 Length, $1\frac{1}{2}$ "; width, $\frac{3}{8}$ of 1".
732. **One Small Bronze Part. Sung. Chinese.**
 Apparently the half—one member—of a belt clasp; a thin oval plate of metal, concave-convex, set transversely and attaching to one of the long sides of an upright parallelogram in which is cut an oblong opening for the hook of the other member. The oval plate is decorated on the convex obverse with the figure of a bovine, running, and some conventional scrolls, in light relief on an incised ground. Greenish-brown patina and slight brownish earth incrustations.
 Length, $1\frac{7}{8}$ "; greater diameter of oval, $1\frac{3}{8}$ ", lesser, 1".
733. **One Bronze Clasp. Han. Chinese.**
 Conventional form, the convex curve deep and the button set high; upper surface or front in three longitudinal divisions, the central one flat, the outer ones slanting and slightly hollowed. Mosaic decoration in geometrical patterns, the inlay malachite or a green turquoise, many blocks of which have turned a waxen yellow-brown on their upper surface. Green and blackish-brown patina, and much yellowish earth incrustation.
 Length, $6\frac{1}{8}$ "; width at top, 1".

Miscellaneous

734. **One Bronze Clasp. Wei. Chinese.**
Almost a duplicate of No. S. I. 575; practically the same form and size, with the same style of arabesque decoration in gold and silver inlay in strip and stipple, the details slightly varied. Patina of various browns and green, with grayish earthy incrustations. Tip of hook broken off (and missing).
Length, 7"; diameter, $\frac{3}{8}$ of 1".
735. **One Bone Clasp. Sung. Chinese.**
A slight modification of the conventional form of the bronze clasps, being a long, slender, generally ovoidal bone, the under surface and one side flattened, the whole shaped in a serpentine curve. The diameter is greatest at and near the center, the bone tapering toward either end. The top is slightly broken or chipped, and so is the hook, through decay of the structure, which has also caused the wearing away or disintegration of a part of one side, near the hook end. The fastening-button, midway, is of elongated form and with its post is carved of the same bone. Front lightly incised with a ribbon-scroll decorated with dots within circles. Polished. Ivory-white with ivory-yellow patina, and yellowish-gray earthy incrustations.
Length, $6\frac{7}{8}$ "; diameter at button, $\frac{3}{8}$ of 1".
736. **One Bronze Clasp. Han. Chinese.**
Conventional form with long drop, button set near the top, the long curve shallow. Front in three broad, shallow flutings, the outer ones slanting from the central one and all tapering as the clasp narrows downward toward the conventional monster-head hook. Inlaid ornamentation in silver wire and turquoise, largely obscured by dense green patination and grayish earth attachments.
Length, $9\frac{3}{8}$ "; greatest width, $1\frac{1}{4}$ ".
737. **One Bronze Clasp. Tang. Chinese.**
A long, broad and somewhat heavy strip of metal, the top rounded, and contracting rather abruptly at the lower end to a short, half-round stem ending in the up-curling conventional monster-head hook. Molded in bold relief with two tortuously convoluted dragons, the head of one facing upward at the top, the head of the other facing in the opposite direction at the bottom. Three circular recesses in which precious stones were placed. Gilded. Dense gray-green patina and sandy-yellow earth incrustation.
Length, 7"; width, $1\frac{1}{8}$ ".

Miscellaneous

738. **One Bronze Clasp. Tang. Chinese.**
Modeled in a high serpentine curve as two dragons, the top formed of the head of one, extended upward, and the hook formed of the neck and smaller head of the other, the hook itself being unusually deep. Under surface flat, upper rounded; button near the center. For some distance from each head the front is decorated with scrolls in light relief, the balance of the surface being left plain. Thin reddish-brown and thick bluish-green patina.
Length, $6\frac{3}{16}$ "; greatest width, $\frac{9}{16}$ of 1".
739. **One Bronze Clasp. Wei. Chinese.**
Heavy, solid casting, unusually thick, with slender elongated leaf-shape outline, more clearly noticeable in the under surface, which is flat, while the upper or front surface is highly mounded. This surface, from edge to edge, over the mound, is decorated with an intricate wire and stipple inlay in silver and gold, the method resembling that in Nos. S. I. 575 and 734, and about the neck of the conventional monster-head that forms the hook is a broad silver collar. Thin rich brown patina and areas of thick green patina, and yellowish earthy incrustations.
Length, $4\frac{5}{8}$ "; width, $\frac{3}{4}$ of 1".
740. **One Bronze Clasp. Wei. Chinese.**
Like No. S. I. 739 in shape and decoration, but on a reduced scale. Similar patina and incrustations. It is possible that this one may be without the gold inlay, a little of which the other shows, or such inlay may be hidden under the patina and incrustation; the silver inlay is in evidence.
Length, $3\frac{7}{8}$ "; width, $\frac{3}{4}$ of 1".
741. **One Bronze Clasp. Wei. Chinese.**
Conventional form with button near top, which is rounded, the monster-head or bird-head hook at the bottom being sharpened, the whole object covered by a thick coating of green patina and gray and brown earth. Where this coating is momentarily interrupted there emerges to view an inlay of strips of gold, and of turquoise chips. The body is mounded, with flat top and slanting sides, and the under surface is flat.
Length, $4\frac{1}{4}$ "; width, $\frac{1}{2}$ of 1".
742. **One Silver Bronze Clasp. Tang. Chinese.**
Flat-headed fish or fish-dragon shape, the back of the fish ridged and the head facing upward; the tail is curled to form the hook (which is missing). The under surface is flat, and is only very slightly curved. The fish's or monster's features are marked by modeling and incision. Thin red-brown and thick gray-green patina with earthy incrustations.
Length, $3\frac{1}{4}$ "; width, $\frac{5}{8}$ of 1".

Miscellaneous

743.

One Bronze Clasp, or Ornament. Sung. Chinese.

This object suggests a clasp, in a way, and has been called such; but if it is, it is a definite departure from the traditional model. It is without hook or button, but is pierced at top and bottom with holes by which equivalent attachments might be made. At the top is a grotesque mask, with movable eyes and tongue, which protrude and waggle in a most uncanny way. Below this mask a round shaft, marked by small eccentric crescent incisions, extends outward in concave curve, as it descends, and from its lower end there depends a long, narrow dragon-head with open jaws, both jaws being conspicuously filled with teeth. The mask at the top is pierced laterally; and at the bottom of the piece a cylindrical projection, similarly pierced, drops from the dragon's lower jaw. Black and greenish-brown patina, and grayish earth adhesions.

Length, $2\frac{5}{8}$ "; width of dragon's-head and mask, $\frac{3}{8}$ of 1".

744.

One Bronze Clasp. Han. Chinese.

Conventional form with high and broad convex loop, the button placed near the top. The small and flattened monster-head hook is crushed against the main stem. The under surface of the lower part of the stem is flat; that of the upper, broader portion is hollowed. The front of the clasp is incised, and is inlaid with turquoise chips, and it has been inlaid with wire scrolls—probably gold or silver—from which the metal has disappeared. Coated with a thick and heavy, dense green patina, and with grayish earth incrustations.

Length, $8\frac{5}{16}$ "; width, 1".

745.

One Bronze Clasp. Wei. Chinese.

Conventional form, with long, thin stem, and the customary monster-head hook, the top expanding in elongated leaf-shape. The front is mounded, with two side slopes leading to a central flat surface. Inlaid with gold wire, the inlay at the top expressive of animalistic features. Thin red-brown patina and a heavier greenish aerugo with grayish incrustations.

Length, $4\frac{3}{8}$ "; width, $\frac{1}{8}$ of 1".

746.

One Bronze Clasp. Wei. Chinese.

Elongated leaf-shape, tapering to a rounded stem which ends in the conventional upcurling monster-head hook. Recurving form. Inlaid with turquoise in conventional designs, much of the stone having disappeared. Warm reddish-brown and russet patina with heavy malachite-green incrustations. Mirror-like areas.

Length, $5\frac{3}{4}$ "; width, $\frac{3}{4}$ of 1".

Miscellaneous

747. **One Bronze Clasp. Wei. Chinese.**
 Ovoidal, mound-shaped top, contracting to a short tapering stem ending in the traditional monster-head hook. Top inlaid with a rosette in eight pieces of turquoise, four of which are missing; a single piece of turquoise inlaid in the stem, and this partly broken away. Bluish and greenish patina and much grayish, brownish and whitish earthy incrustment.
 Length, $2\frac{1}{4}$ "; width, $\frac{1}{16}$ of 1".
748. **One Bronze Clasp. Wei. Chinese.**
 Ovoidal outline, tapering downward to a brief stem which quickly turns upward in a flat head that suggests rather a serpent's than a monster's head and is now crushed against the stem. The ovoidal and tapering parts, mounded, suggest an inflated balloon; the back is flat. Solid casting. Front incised in spiral and other scrolls and inlaid with silver. Brown and green patina and very slight earth attachments.
 Length, $1\frac{1}{16}$ "; width, $\frac{3}{4}$ of 1".
749. **One Iron Clasp. Han. Chinese.**
 Rounded, broad and flat top, rising to a low ridge in the center, cut in sharply in horizontal line at the sides to a flat stem equalling about a third of its breadth, which depends at right angles to the cut and presently narrows, and thickens to a round form; just here it is broken, and the lower, detached portion is so heavily corroded that its true form is lost and the hook is a mere shapeless mass of rust accumulations. Above the break there are similar accretions, but a large part of the gilded surface comes to view and shows a formal scroll ornamentation in finely incised lines.
 Length, $4\frac{1}{2}$ "; width, $2\frac{1}{2}$ ".
750. **One Small Bronze Clasp. Tang. Chinese.**
 Of miniature lanceolate leaf outline, rising to a sharp median ridge, and tapering to a short and delicate stem which upcurls and ends in a miniature of the traditional monster-head hook. Steel-gray patina and sandy-yellow earth incrustations.
 Length, $1\frac{1}{4}$ "; width, $\frac{3}{16}$ of 1".
751. **One Small Bronze Clasp. Sung. Chinese.**
 In form of a goose's breast, which is marked by vertical incised lines, and the pendant neck and upcurling head which supply the hook. About a third of the fastening-button, back of the breast, is broken away. Blackish-brown patina and gray earthy incrustations.
 Length, $1\frac{1}{8}$ "; width, $\frac{1}{2}$ of 1".

Miscellaneous

752. **One Bronze Clasp. Tang. Chinese.**
Broad oval top, concavo-convex, its outline irregular at the sides, with pendant half-round stem ending with the conventional upturned monster-head forming the hook. On the top an eccentric ornamentation, partly in scrolls with dragon's-head modeled in relief. Thin red-brown and thick greenish patina with yellowish earth incrustations.
Length, $3\frac{1}{2}$ "; width, $1\frac{1}{8}$ ".
753. **One Bronze Clasp. Tang. Chinese.**
Broad oval top, the outline at the sides being made irregular by molded scrolls and projections which are part of the relief ornamentation covering the whole top and including an animal head pointed upward. Half-round stem below ending with traditional monster-head hook. Gilded. Greenish and russet-yellow patina.
Length, $3\frac{3}{8}$ "; width, $1\frac{5}{8}$ ".
754. **One Bronze Clasp. Tang. Chinese.**
Similar in form and ornamentation to No. S. I. 753, and also gilded; slightly larger in size. The stem, whether by accident or design, is twisted so that the hook, instead of curling forward and upward, curls leftward and upward, in the plane of the oval top. Dense green patina and incrustations.
Length, $3\frac{7}{8}$ "; width, $1\frac{7}{8}$ ".
755. **One Jade Clasp. Sung. Chinese.**
In generally conventional form, but so carved and curved that both top and bottom and the fastening-button are at the same level, and touch simultaneously a flat surface. Outline of long and slender leaf-shape; under surface flattened, the upper surface gracefully mounded; the body arching broadly over an elongated oval button. The hook is formed by an upturning dragon's-head. Tomb jade, yellowish-gray, with mottlings in fine lines of rich brown, and a line of black near the tip; brilliant polish.
Length, $3\frac{3}{8}$ "; width, $\frac{1}{16}$ of 1".
756. **One Jade Clasp. Tang. Chinese.**
The stem quadrilateral, with the usual curve, and but very slight taper, ending in the traditional monster-head hook, the features of the monster not defined in detail and the end of the hook being nearly as broad as the neck below it. The upper corners or edges of the stem are beveled, from the top to a point under the tip of the monster-head, and the under ones are similarly treated only from a point below the button to the monster-head. The button is quadrilateral, its width, which is less than its length, being the same as the width of the stem above it. Tomb jade, white and grayish, with areas and touches of pale green and yellowish-brown, and under the button small patches of emerald. Smooth, dull surface.
Length, $3\frac{5}{8}$ "; width, $\frac{5}{8}$ of 1"; thickness of stem at top, $\frac{1}{2}$ of 1".

Miscellaneous

757.

One Jade Clasp. Tang. Chinese.

Conventionally curved form, the arch just sufficient to clear the low-posted button, both ends and the under surface of the button being on practically the same plane. In outline the stem swells slightly from the upper end, and tapers again, ending in a precisely carved dragon-head hook. Its sides are straight, and the top or front is mounded and carved in low relief with small knobs, defined and accented by vermicular scrolls. Tomb jade, about one-half of it (longitudinally) a pale smoky-gray with yellowish-green translucence, the rest of soft nut-brown, and opaque, this part retaining whitish-gray reminiscences of its underground bed. Soft polish, of dull luster.

Length, $2\frac{1}{8}$ "; width, $\frac{1}{2}$ of 1".

758.

One Jade Clasp. Tang. Chinese.

Broad and thick, the top rounded, and the side outlines slightly ovoidal (with two shallow indentions in either side), down to a point well below midway, after which the outline contracts lightly to a broad neck ending in a dragon-head hook. From the under side the shape suggests somewhat a violin, but with broad neck reaching almost to its sides. The fastening-button is circular, with a diameter practically equal to the breadth of the object. The front is studded with vermicular spirals in low relief, accented by fine lines lightly incised. The deep sides, from the dragon's head all the way 'round, are traversed by two shallow channels, excepting at the four side indentions and a similar indentation at the top, all of which are of plain surface. Tomb jade, yellowish-white and opaque. Dull polish.

Length, $3\frac{5}{8}$ "; width, $1\frac{1}{8}$ "; thickness of main part, $\frac{3}{8}$ of 1".

759.

One Mother-of-Pearl Clasp. Tang (?) Chinese.

Conventional form, carved from a shell which in long entombment has lost its iridescence, retaining on one side a white satiny luster with reminiscence of tint, elsewhere of chalky consistence with thin yellowish-brown earthy attachments or discoloration. Originally quadrilateral, the top rounded, and the conventional arch or outward curve flattened on its front surface, over the button. (About half the button broken away.)

Length, $3\frac{1}{4}$ "; width, $\frac{5}{8}$ of 1".

760.

One Jade Belt Buckle. Han. Chinese.

A thin, oblong strip of jade, curled downward at each end in a light catch; on the under side, crossing it transversely, a passage-way seven-eighths of an inch wide and one-quarter inch deep, carved within an oblong projection which reaches a plane lower than either of the catches. Top or front ornamented with a trellis design, formed of delicately incised lines with small bosses between the crossings. Tomb jade, showing the evidences of decomposition in a bone-like white; opaque, and exhibiting slight earthy adhesions, and patches of iron-rust discoloration.

Length, $2\frac{1}{2}$ "; width, $\frac{3}{4}$ of 1".

Miscellaneous

761. **One Jade Knife. Chou. Chinese.**
 White jade with three purplish-gray patches showing on one side, and of slight translucence. Flat and rather thick, tapering gently from a flat handle which is defined by ridges and incised lines, and made slightly incurvate at the sides and left unornamented. Lower end, which seems to have been rounded, is damaged. (Possibly a scepter instead of a knife.) Dull polish. Tomb jade, with slight earth incrustations. Length, 7"; greatest width, $\frac{7}{8}$ of 1".
762. **One Jade Tablet. Sung. Chinese.**
 A flat, thick slab, tapering very slightly from its base to a broad top, which is then brought sharply to a gable point or ridge, the whole suggesting a conventional tombstone. Tomb jade, grayish with a yellowish translucence, and broadly veined and patched with various light and dark iron-rust hues. The surface is also bitten into minutely by the elements of disintegration, and the thinnest of grayish earthy incrustment lingers in the faint depressions. Both broad faces have a very lightly incised ornamentation. On the obverse, at the bottom, a battle-ax appears at the right and the Fu device from the twelve ancient embroidery ornaments at the left. Over them are other designs, and above these appear on the right two tall cups carved with grotesque animal heads, and a little higher on the left a large bird stands in profile to the right. At the top are other carvings, their form not now readily traced. On the reverse tall mountains rise from waves at the base, and high up is a scrolling fillet. Unctuous surface with soft polish, of dull luster. Height, $5\frac{3}{4}$ "; width at base, $2\frac{1}{8}$ ".
763. **One Fragment of a Bone Vase or Cup. Chou. Chinese.**
 An irregular piece, roughly in the shape of a harp, broken from the side of the vessel where it was expanding. Carved ornamentation in light relief on a ground of incised scroll; not enough of the design is included in the fragment to determine its form, but the suggestion is of the animalistic motives found on early bronzes, such as the t'ao-t'ieh ogre features. The bone is largely disintegrated, plaster-white with brown and yellowish earth incrustations. Length (or height), 2"; greatest width, $1\frac{1}{2}$ "; width at foot of "harp," $\frac{3}{4}$ of 1".

Miscellaneous

764. **One Ivory Ornament. Sung. Chinese.**
 An imperial (five-clawed) dragon is carved in alto-rilievo in seated or sprawling posture on a square plinth, the whole of ivory, the dragon of matt surface as though weathered, the plinth showing a soft polish and being finely marked in red and brown "checkings"; and having a yellowish tone. The dragon's fore and hind legs are far spread, and his body is arched over the ground, haunches and breast resting on the ground; his head is well up and his jaws are parted. He glares straight ahead, and immediately in front of him is a small spheroidal object, presumably representing the wonder-working jewel. His tail rises erect and curls over his back, and, with his entire body is carved with scales. Height, $1\frac{1}{4}$ "; plinth, $1\frac{1}{2}$ " square.
765. **One Malachite Ornament. Tang. Chinese.**
 A piece of malachite, partly incrustated with yellowish earth and having brownish streaks, is carved as a standing old man, bent as under a burden, with a fish nearly as large as himself on his back. He is in a flowing robe and the fish's scales are shown in deep cross-hatching. Height, $1\frac{1}{8}$ "; greatest width, 1".
766. **One Bronze Statuette. Tang. Chinese.**
 Kwanyin riding on a lion, the lion standing on a high, oblong, open base; the figures cast solid, in bold relief; flat at the back. The animal is headed toward the left, its head turned to face the front. The goddess is riding in side position, facing the spectator directly, with left hand on her left knee; her knees are spread and the right lower leg is doubled inward. She wears a head-dress, and above her shoulders two flat arcs of metal rise which seem to be parts of an oval halo once a part of the ornament. The base, solid on top and open all around below, has two straight legs at the back, while in front the legs are connected by a flat strip at the bottom. Gilded. (One leg of base rejoined.) Height, $4\frac{1}{8}$ "; length of lion, $1\frac{1}{8}$ "; width of base, $1\frac{5}{8}$ ".
767. **One Bronze Staff Head or Cap. Sung. Chinese.**
 Circular, deep and hollow, with an eight-sided cylindrical projection for fitting over the staff. The cap proper is modeled in a rough and massive way with the figure of a bear, huddled up and facing upward, with four blunt points rising at the perimeter. Parcel gilt, and also inlaid with wire scrolls. Greenish patina, dark in hue. (One point partly broken; defect in one side of cap, filled with rust; one of the broad sides of the cylinder entirely gone, and about half of an adjacent narrow side.) Height, $2\frac{3}{8}$ "; diameter, $1\frac{7}{8}$ "; diameter of cylinder, 1".

Miscellaneous

768. **One Bronze Ornament. Sung. Chinese.**
An animal head, modeled in high relief and projecting face outward from a narrow flange; hollow-cast. Projecting rearward from the back of the flange, two deep parallel loops. Gilded. Where the gilding has vanished, a rich copper-brown patina, excepting considerable areas which are thickly incrustated with a greenish patina. On the back, greenish patina and grayish earthy incrustation.
Diameter, $1\frac{7}{8}$ "; projection of loops, $\frac{5}{8}$ of 1".
769. **One Bronze Finial. Sung. Chinese.**
A cap for a slender, ornamental staff, consisting of a hollow, thimble-like section, above which is perched a seated animal cast solid. The hollow section is decorated with an incised border of diamond pattern, and the whole is gilded. Where the gilding is gone, a dark brown patina; in the interior thin grayish earth incrustations.
Height, $1\frac{1}{2}$ "; diameter, $\frac{5}{8}$ of 1".
770. **One Bronze Ornament. Wei. Chinese.**
A miniature animalistic ornament, the animal type not easily detected; the animal is seated on its haunches with hind feet folded back and fat paunch protruding between the knees, forepaws resting on the knees and head up. Solid casting, with a short pin at the center of the bottom. Dense green patina, with patches of thin, brown patina and some grayish earthy incrustations.
Height, 1"; width, $\frac{3}{4}$ of 1".
On wooden stand.
771. **One Silver Statuette. Sung. Chinese.**
Full-length figure of a standing boy, fat and nude, and smiling happily as he twines himself with garlands, one floral spray in each hand, the curling stems hanging down over his legs and the blossoms reaching up over his shoulders. (Blossoms of one stem missing.) Hollow-cast, the metal thin. On the front, lead-colored and black patina, resembling old pewter that has been left unrubbed, and on the back a blackish patina with various partially rubbed, bright patches, the appearance here that of silver much oxidized. On both surfaces sandy-yellow earth incrustations.
Height, $2\frac{1}{4}$ "; width, 1" (stem and blossoms projecting a little farther at either side).
772. **One Bronze Ornament. Wei. Chinese.**
Miniature animal statuette, dog or lion, modeled in the round, solid; the animal is seated on its haunches, forebody upheld by the straight front legs and head up. Gilded. A short pin depends below the rump. White accretions on the under side.
Height, $1\frac{1}{8}$ "; width, $\frac{1}{2}$ of 1".
On wooden stand.

Miscellaneous

773. **One Bronze Cap for Slender Staff. Sung. Chinese.**
Hollow, conical or thimble-shape, with a small cat-like animal, which is solid, seated on its haunches on the top. The thimble is encircled by light irregular moldings, and at the bottom a pin driven through one side extends nearly all the way across the interior. Gilded. Grayish earth incrustation in the interior.
Height, $1\frac{3}{8}$ "; diameter at bottom, $\frac{11}{16}$ of 1".
774. **One Bronze Cap for Slender Staff. Sung. Chinese.**
The cap a cylinder (with a small irregular perforation at one point near the top), above which as finial is a standing goat, with long horns arching back to his rump. Greenish, yellowish and reddish-brown patina, and on the interior brownish earth incrustations.
Height, $1\frac{5}{8}$ "; diameter at bottom, $\frac{5}{8}$ of 1".
775. **One Bronze Ornament. Wei. Chinese.**
Small statuette of a seated lion, head up and turned to his right, his tail curled up his back and the end bending down again. Gilded. Reddish and blackish-brown patina, with grayish earth incrustations. Long pin below.
Height, $1\frac{1}{8}$ "; width, $\frac{3}{4}$ of 1".
On wood stand.
776. **One Pair Bronze Animal Statuettes. Wei. Chinese.**
Lion and lioness, seated on their haunches, the lion with both fore feet on the ground; the lioness had her right fore paw extended in the air, but it has been broken off. The lion's tail extends up his back along the spine and curls over backward behind his shoulders; his mate's tail, which similarly hugged her back, has been broken off. A pin for support underneath each. Gilded. The lioness shows brownish patina where the gilding is missing, and one spot of green; the lion exhibits over greater areas a greenish-black patina. Grayish earthy incrustations on both.
Height of each, without pin, $1\frac{1}{4}$ "; the pin below the lion is $\frac{9}{16}$ of 1" long and that below the lioness (broken) is $\frac{5}{8}$ of 1" long; width of lion, $\frac{3}{4}$ of 1"; of lioness, $\frac{5}{8}$ of 1".
On a single stand.
777. **One Bronze Animal Statuette. Wei. Chinese.**
Hollow-cast figure of a standing elephant, the folds of his neck marked by incision, some trappings over his broad back in low relief; it appears possible that he may have carried something on his back. His trunk, hanging nearly to the ground, curls slightly toward his left, and the lower part of his tail is broken off. Reddish-brown and thick green patina, with remains of gilding; yellowish-gray earthy incrustations, especially in the interior.
Height, $1\frac{1}{2}$ "; length, 2"; width, $1\frac{1}{8}$ ".
Wood stand.

Miscellaneous

778. **One Small Bronze Animal Statuette. Wei. Chinese.**
Figure of a heavy-jowled lion, seated on his haunches, head up and ears erect, with alert expression. His tail runs up along his spine and behind his shoulders bends backward. Solid. Gilded. Thickly incrustated with yellowish, grayish and brownish earthy accretions. Height, $1\frac{1}{2}$ "; width, $\frac{3}{4}$ of 1". Wood stand.
779. **One Small Bronze Animal Statuette. Wei. Chinese.**
Figure of a lion on its haunches, seated on a thin, flat base squared at the front and rounded at the back. The lion's head is turned squarely to its right, with mouth open, the tail curls over the rump, and both tail and mane are deeply incised. Solid. Gilded. Brown and black patina and grayish earth incrustation. Height, $1\frac{1}{4}$ "; width of base, $\frac{1}{2}$ of 1"; length, $\frac{7}{8}$ of 1". Wood stand.
780. **One Bronze Amulet. Wei. Chinese.**
Seated lion, all four feet on the ground and head up, looking straight in front of him. Solid. Pierced transversely between fore and hind legs, and vertically from back to ground. Dense greenish patina and yellowish-gray earth incrustation. Height, $\frac{1}{16}$ of 1"; length, $\frac{15}{16}$ of 1".
781. **One Bronze Ornament. Wei. Chinese.**
Figure of an animal on its haunches, facing the right with head turned forward, in bold relief, the back flat. The right fore foot is on the ground, the left is extended in front of the animal at the level of the head, and the tail curls upward and toward the left. Projecting from the flat back is a pin, for attachment. Greenish-gray patina and brownish earth incrustations. Height, $1\frac{1}{16}$ "; width, $1\frac{1}{4}$ ".
782. **One Bronze Horse. Wei. Chinese.**
The animal is modeled standing, with head up and ears alert. Its mane is ridged, and marked by incisions, and the tail stands well out and then makes an abrupt turn downward, hanging nearly to the ground. Large ring standing up high over the back. Brownish patina and yellowish-gray earth incrustations. Slight vestiges of gilding. Height, $1\frac{3}{8}$ "; length, $1\frac{7}{8}$ ".
783. **One Bronze Horse. Wei. Chinese.**
Modeled in standing position, with a high ring rising from its back. The animal has a very broad head and bushy mane, the mane trimmed in a ridge and marked by incised lines, and the tail is full and flowing. Brown and reddish patina and spots of green, with grayish earth incrustations. Height, $1\frac{3}{8}$ "; length, $2\frac{1}{8}$ ".

Miscellaneous

784. **One Bronze Horse. Wei. Chinese.**
 Modeled standing, and of a sleepy look, its neck a succession of deep incisions, its tail sweeping back at a wide angle; over its back a small vertical ring. The body is small, the back hollowed, and the legs are defined only for a short distance from the feet—or the horse is supposed to be covered with blankets or drappings fore and aft, which do not hang down at the sides. Light brown and faint dark greenish patina, and gray and yellow earth incrustations.
 Height, $1\frac{1}{4}$ "; length, $2\frac{1}{8}$ ".
785. **One Bronze Miniature Equestrian Group. Wei. Chinese.**
 A figure mounted on horseback, the figure seemingly that of a woman but too much incrustated to be clearly made out. In front of it, over the saddle, is a fixed vertical ring, toward which the figure leans, and some connection being made between the ring and the figure's chin, this with the bend of the body forms another ring above the first one. The horse's mane stands in a high ridge, marked by incisions, and its long tail, first rising above the rump, then falls in a graceful backward swing. Brown and green patina and heavy earth incrustations of yellow and gray color.
 Height, $1\frac{1}{8}$ "; length, $1\frac{7}{8}$ ".
 Wood stand.
786. **One Bronze Animal Group. Wei. Chinese.**
 A horse ridden by an ape. The simian rides astride, leans just far enough forward to rest his arms on a vertical ring modeled above the saddle, and carrying his hands up to his chin thus forms with arms and body a second ring. The horse is standing, and has a tall and heavy mane and a long, flowing tail. Brown and greenish patina, and thick earthy incrustations, yellow and grayish-brown.
 Height, $1\frac{1}{8}$ "; length, $2\frac{1}{8}$ ".
 Wood stand.
787. **One Bronze Coat Hook. Han. Chinese.**
 A large oval button (parts broken away), set transversely, supports a very short post from which there depends a short hook. The hook is of a conventional pattern, mounding as it leaves the post, with spreading ornamental wings at the sides of the mound, and then tapering downward and curling upward again like an elephant's trunk. If the tip had the traditional monster-head finial the heavy incrustation has made it unrecognizable. Thick malachite-green patina, and some earth attachments.
 Length, $1\frac{1}{4}$ "; greater diameter of oval $1\frac{1}{4}$ ".

Miscellaneous

788. **One Silver Ornament. Sung. Chinese.**
 A thin plate of silver, kidney-shaped, with a flat projection issuing from the inner curve; pierced with two holes, one in this projection, the other in line with it near the top of the broad convex curve of the kidney. Obverse decorated with a dragon in low relief and a narrow incised border; on the projection, two bead borders, crossing it, with parallel vertical lines between them. On the reverse the kidney section shows a bead border surrounding a spray of three blossoms in low relief, and the projection a series of narrow vertical flutings only. Grayish patina and slight earth incrustations.
 Height, $1\frac{3}{8}$ "; width, $1\frac{1}{8}$ ".
789. **One Bronze Double Ring. Sung. Chinese.**
 A small and rather wide ring has a smaller one fixed to it. The outer surface of the larger ring is inlaid with gold, and with a series of very small turquoise rings, and its edges are inlaid with gold. The smaller ring is inlaid with gold only, both on its outer surface and its edges. Earth incrustations and greenish patination.
 Diameter of larger ring, $\frac{5}{8}$ of 1", of smaller, $\frac{3}{8}$ of 1"; combined length, 1".
790. **One Silver Scissors. Han. Chinese.**
 Of the spring-clipper variety, not pivoted; the whole a single piece of metal. The blades taper from a width of five-eighths of one inch at the heel to one-eighth of one inch, whereafter they are quickly pointed, while above the heel they contract to a wire whose diameter is less than one-eighth of one inch, which loops in an irregular figure—8 crossing and is tempered, giving the blades or clippers their spring. The blades are decorated on one face with a delicate floral scroll on a finely diapered ground, and on the other with a diaper scroll finely incised in a plain ground. Covered with a rich, mirror-black patina, with golden outcroppings, and largely encrusted with a dense, heavy aerugo of malachite-green, splotched with sandy-yellow earthy accretions. Near the top a double-loop of fine wire, with the same green encrustment, plays about the handle-loop, much like the remains of a tag string.
 Length, $5\frac{7}{8}$ "; span between the points, in natural position, $1\frac{1}{2}$ "; width of blades at heel, $\frac{5}{8}$ of 1" each; length of cutting edges, $3\frac{3}{8}$ " and $3\frac{7}{16}$ ", respectively.

Miscellaneous

791.

One Silver "Hairpin." Han. Chinese.

A thin strip of metal, flat, tapering from a width of seven-sixteenths of one inch to one-eighth of one inch, then attenuating to one-sixteenth of one inch and continuing in a long point. Though called a hairpin, it seems more probably to have been for manicure use. Its ornamentation points to its membership in the same toilet set with the scissors of No. S. I. 790, one face of it revealing the same diaper scroll finely incised in a plain ground. The other face is plain, save for a lightly incised line just within either edge, these lines also appearing on the obverse. The piece has also the same mirror-black patina, with areas and flashings of light gilding. Similar malachite-green encrustments appear, and spots of the sandy-yellow earth attachments. (It may be added that No. S. I. 792 records another article of the toilet table of the same style of manufacture and decoration.)

Length, $7\frac{1}{8}$ ".

792.

One Silver Nippers. Han. Chinese.

Conventional form, the long, slender tweezers springing from a common stem at a width of one-eighth of one inch and expanding to a width of one-quarter of one inch, each, at the end, where they bend inward to meet. They are decorated on the exterior surfaces with a finely diapered scroll, incised in a plain ground, similar to that found on the articles of Nos. S. I. 790 and 791, and have the mirror-black patina in slightly less degree, with the intermittent flashes of gold. At the head of the stem is a square flange, and above it a composite knob, both of which are decorated by incision, and the straight handle, extending farther upward, is further adorned with three cylindrical knobs, of plain surface, and it is capped by a movable, revolving finial in truncated cone-shape which is incised. To a ring above this attaches a remnant of a small chain. In addition to the thin black patina, thick incrustations of malachite-green patina, with accretions of the same sandy-yellow earth found on Nos. S. I. 790 and 791.

Length, 5"; length with chain extended, $5\frac{1}{8}$ ".

793.

One Silver Hairpin. Sung. Chinese.

Poignard shape; the blade angular, in diamond-shape, for more than half its length, and thereafter round, down to the point. Two of the faces of the angular section incised with small scrolls. Above the blade is a small vase-shaped knob, and above this the long, slender handle is a hollow half-round plate of thin metal, its convex surface incised with blossom sprays. Just above the knob the handle is enclosed between two broadly-spreading leaf-sprays in openwork relief with delicate beading, which extend far beyond the handle at each side. Black and green patina, with brownish earthy incrustations.

Length, $7\frac{7}{8}$ "; width of handle-top, $\frac{1}{2}$ of 1"; of blade at hilt, $\frac{3}{8}$ of 1"; spread of flower ornaments, $1\frac{1}{4}$ " across, and $2\frac{1}{8}$ " lengthwise of the handle.

Miscellaneous

794. **One Silver Hair Ornament. Sung. Chinese.**
A thin plate of metal, swelling out at each end from a narrow waist, the expansive ends curving inward again and terminating in a broad palm outline. (One end frayed and damaged along the edge.) The long waist plain, the ends adorned with foliations on a diapered ground, finely etched. Under surface plain. Silvery-gray and black patina, with some incrustation underneath.
Length, $4\frac{1}{2}$ " width at waist, $\frac{3}{4}$ of 1"; width of end expansions, $1\frac{1}{8}$ ".
795. **One Silver Hair Ornament. Sung. Chinese.**
Similar to No. S. I. 794 in general form but smaller, and with one expanded end badly damaged at both its sides. Floral decoration lightly etched and stippled. Gray, black and purplish patina, and underneath a small area of rust incrustation. Seal mark at the center of the under surface, very lightly impressed or incised.
Length, $4\frac{1}{4}$ "; width of one end, $1\frac{3}{8}$ "; of the other, $1\frac{1}{8}$ ".
796. **One Silver Fragment. Sung. Chinese.**
The palm-shaped, mounted end of a hair ornament such as those of Nos. S. I. 794 and 795. Lightly etched ornamentation in lotus motive. Blackish-gray patina with russet and purplish patches, and underneath a rust spot.
Length, $1\frac{1}{8}$ "; width, $1\frac{1}{2}$ ".
797. **One Large Jade Ring. A Hair Ornament. Han. Chinese.**
Tomb jade, a rich creamy hue, deepening to meerschauum browns, and seamed with darker-brown meandering lines. Carved as a thick and deep cylinder, with four angular projections on the outer side which do not quite reach either the top or bottom of the cylinder. These projections are carved in low relief and incised, each with an animalistic head, the heads all alike, and above the heads are two parallel borders, consisting of narrow bands of very finely incised horizontal lines. Lustrous polish.
Outer diameter of cylinder, $2\frac{7}{8}$ —3"; caliber, $2\frac{1}{4}$ — $2\frac{5}{16}$ "; depth, $1\frac{3}{4}$ "; span of exterior projections, $3\frac{3}{8}$ ".
798. **One Small Jade Mountain. Wei, or early Tang. Chinese.**
Tomb jade, nearly the whole surface in tones of nut-brown and mahogany-red, with small areas where a creamy hue comes reticently out. Shaped as rounded and shelving cliffs, and carved on one face with a sage and attendant, and a tree, in relief. The sage carries a tall staff and may be Shou-lao. On the opposite face are two animals—sheep or deer, probably deer—and a stork, in relief, and there seems also to be another stork, flying high above. At one end a pine tree is carved, in a cleft of the rock. Dull polish.
Height, $2\frac{1}{4}$ "; length, $2\frac{3}{4}$ "; greatest thickness, 1"; width of the third side (where the pine tree is), 1".
In openwork teakwood stand carved with the bamboo, sacred figures and plum blossoms.

Miscellaneous

799. **One Bronze Weight. Han. Chinese.**
Solid, and in a general way mound-shaped, but in bottom outline as well as in whole surface irregular, being modeled as an animal group representing a bear in the clutch of a tiger, the two coiled and huddled together. The tiger's body is incised and inlaid with gold, and the fur is also modeled with stripes in sensible relief; the bear's body is incised with a coarse diaper, but exhibits no gold. Dark brown and black patina.
Height, $1\frac{1}{2}$ "; diameter, $2\frac{7}{8}$ ".
On wood stand.
800. **One Bronze Chariot Ornament. Wei. Chinese.**
Oblong in shape, and hollow-cast, the bottom (or what for convenience may be called so), left open, and the top domed in irregular form. In one end of the oblong section—the inner end—is a square opening, for the fitting in of some part of the chariot. Above this the outline contracts or hollows slightly, in the rise, and rounds at the corners, ending in a ridge which continues along the sides toward the other end, with a downward slant; this ridge ends its straight course near the opposite end, where it "humps" and then rounds down that end. Above the ridge begins the low dome, which follows the oblong form and the downward slant and has a broad flat top, this also rounding down at the end in conformity with the curve of the "hump." Top, outer end and both sides inlaid with gold in geometric and archaic designs and scrolls. Red-brown and green patina, the interior thickly incrustated in green.
Height, $1\frac{3}{4}$ "; length, $2\frac{3}{16}$ "; width, $1\frac{3}{8}$ ".
On wooden stand having an incised seal under the bottom.
801. **One Velvet Hanging, or Palace Table Cover. Ch'ien-lung. Chinese.**
In three long transverse breadths, the central one full width, the lower narrower and the upper still narrower. Edged with dark blue silk. In the upper breadth, at each corner, is an indention to fit some wall fixture, five and one-half inches by two and one-quarter inches in dimensions. Throughout the length of the lower breadth, about a foot from the bottom, is a crease, partly worn, which seems to mark the overhang at a table edge. The ground is a rich, soft and subdued golden-yellow silk velvet, with a lustrous sheen, and this is cut by a brilliant and boldly executed scroll in the lotus and peony motives, conventionalized, with large flowers and graceful foliations, in rich and pale rose, mauve-pink, silvery-white, green, apricot and purplish-blue silk, enhanced with gold. Intermingling with the scroll are twenty-seven flying bats in apricot, gold and faint red. (Repair and slight restorations at either end of the lower breadth.) Unlined; original border missing.
Height (or width), $50\frac{1}{4}$ "; length, $149\frac{1}{2}$ ".

Miscellaneous

802. **One Long Piece of Velvet. Ming. Chinese.**
In two breadths, without binding. Rich golden-yellow velvet, with delicate golden and silvery sheen, cut with small chrysanthemum blossoms, or asters, some with pointed, some with rounded petals, singly and in sprays of two and three, executed in rose, garnet, orange, pink, apricot, various reds and a delicate silvery-blue silk, and gold. Discolorations in large areas.
Length, 173½"; width 47½".
803. **One Large Carpet, or Palace Rug. Ming. Chinese.**
Raw silk. Closely woven, yet sufficiently loose to give it the easiest of flexibility. Short, soft pile. The large oblong field has a ground of rich and soft fawn-brown inclining to a dulcet tawny note, darkening or enriching according to the angle of light, and exhibiting a softly glistening sheen. This is cut or ornamented with a floral or foliar lattice, highly conventionalized in disjointed line, or large figure, in a brilliant, deep, glowing sapphire-blue. Within, between, and cutting through the large figures, is a subsidiary ornamentation, more or less geometrically arranged, in floral motives conventionalized, and in part suggesting the influence of Western Asiatic weaving. This lesser pattern appears in the sapphire-blue, a pale greenish-turquoise, and dark seal-brown, with the ground color. The principal border shows a conventionalization of the peony design, with minor floral motives and medallions and half-medallions, in the seal-brown and turquoise, and the ground-color of the field, on a broad ground of the sapphire-blue. At either side of this border are narrow conventional borders set within guard-stripes in the customary manner. (Considerably worn; repairs and restorations.)
Length, 227"; width, 130".
804. **One Rug. Ming. Chinese.**
Oblong, with short, loosely woven yet compact pile; fringe ends, and sides overcast in blue. General ground of a rich and full tan color, with a narrow boundary band of tawny-yellow, a broad swastika-fret border in deep sapphire-blue and a lesser border of floral motive in the same hue; inside this is a narrow band of pale, grayish-turquoise, followed by a brown guard stripe, which bounds an oblong field. The field is crossed by nineteen rows of conventional cloud-scrolls, in lateral extension, in the deep sapphire-blue, which is of rich quality, and in four of the rows two of the scrolls are broken into what appear to be representations of the conventional bat emblem. Near one corner the brown guard-stripe is interrupted by three large blue dots, and similar dots are picked out occasionally about the ground of the field. (Several small restorations.)
Length, 102"; width, 66".

Miscellaneous

805. **One Piece Cloth-of-gold Velvet. Ming. Chinese.**
A short oblong strip, of cloth-of-gold surface delicately threaded, on which appears a composite floral ornamentation in lightest relief, in cut velvet of the most delicate, creamy, ethereal, bodiless-gray hue, evanescent as the blown pollen of flowers, its color not really to be defined—scarcely detected. At the center is a peony blossom, conventionalized, and among other floral motives in the design may be traced a variant of the Near Eastern tulip pattern.
Length, $28\frac{3}{4}$ "; width, $17\frac{1}{2}$ ".
806. **One Velvet Mat, or Table Cover. Ming. Chinese.**
Quadrilateral, formed of eight narrow parallelograms of velvet sewn together in two columns. The oblong field of each is of a soft brown velvet, with an oblong decorative figure at the center in which the dragon design is obscurely presented in blue and silvery-white silk. At either end is a spray, consisting chiefly of two blossoms; in six of the panels one of these blossoms is blue, and the others white, while in the other two panels two of the blossoms are blue and the others white. A stripe border in blue derived from the ancient dragon scroll, traverse the field near its edge, and between white guardstripes is a leaf-and-flower border in white silk within a green velvet ground. (Yellowish cotton cloth lining.)
Length, 46"; width, 43" (panel dimensions, 11" by 23").
807. **One Bronze Clasp. Tang. Chinese.**
The body of the clasp, which is modeled in relief and openwork as a three-clawed ascending dragon (the back being flat and slightly hollowed), follows an almost straight vertical line instead of the usual convex curve, until at the bottom it bends back slightly in a pendant stem, which presently upcurls to form the hook, ending with the conventional monster-head. The fastening-button is placed about midway of the straight portion of the back. Front gilded, and showing thin purplish-brown and dense green patina; the back has similar patina without gilding.
Length, $6\frac{1}{8}$ "; greatest width, $1\frac{3}{4}$ ".
On wood stand.
808. **One Bronze Statuette. Wei. Chinese.**
Seated figure of Kwanyin, in elaborate, jeweled robes and headdress, cast solid to the end of the trunk, where there is a downward projection at the back to hold it in place, and hollowed out under the spreading skirts and knees. Her right foot is thrust forward into view, the left is folded inward and concealed under the skirts, her left hand resting on its knee. Her right hand is upraised from the elbow, and holds some object that is broken and too heavily incrustated to identify. Gilded. Black and greenish patina, and gray and brown earth incrustations.
Height, $3\frac{1}{2}$ "; greatest width, $1\frac{7}{8}$ ".
On wood stand.

Miscellaneous

809. **One Bronze Ornament. Wei. Chinese.**
 Small figure of a four-clawed dragon, modeled in the round, solid, in squirming posture, with lithe body, wings and a large head; the body is upright on a rounded base and the head looks downward. From breaks about the head, it appears to have been connected with some other object. Lower part of one wing also broken away. Incised and gilded. Brownish and blackish patina and slight greenish incrustations. Height, $2\frac{1}{8}$ "; width, 1".
 On wood stand.
810. **One Bronze Ornament. Tang. Chinese.**
 Figure of an odd-looking bird, the type suggesting a pigeon as much as anything else, cast solid in a sitting posture with a little one perched on its back. The old bird's wings are modeled in light relief, its tail is long, broad and spreading, and rises at a broad angle, the upper surface being ornamented with small incised circles. In front of the breast is a bold loop or ring, in fixed position, as though the ornament were swung on a chain. Brown and green patina, with earth incrustation.
 Height, $1\frac{5}{8}$ "; length, $2\frac{3}{8}$ ".
 On wood stand.
811. **One Bronze Knife Handle. Tang. Chinese.**
 Ovoidal sides, slightly tapering from the flat closed end to the end left open for the blade. On both sides a relief ornamentation of the archaic dragon-scroll in a conventionalized form; the end incised. Reddish and dark green patina and grayish earth incrustations. Length, 4"; diameters, at top, 1" and $\frac{1}{2}$ of 1", at lower end $\frac{3}{4}$ of 1" and $\frac{3}{8}$ of 1", respectively.
 In wooden stand.
812. **One Bronze Weight. Wei. Chinese.**
 In mounded form, hollow-cast, modeled as the reclining, curled-about figure of an animal, which possibly represents a tiger closely surrounded by the waves of the sea. The sea waves rise or leap from a narrow flange and completely encircle the animal. They are in relief and also are etched. On the outer surface black and green patina with touches of red-brown, and slight incrustations; on the inner surface a dark brown patina and yellowish and gray earth incrustations.
 Height, $1\frac{1}{4}$ "; diameter, $2\frac{3}{8}$ — $2\frac{1}{8}$ ".
 On wood stand.
813. **One Small Bronze Ornament. Sung. Chinese.**
 Miniature figure of a ram, standing on a small thin disc, his long horns curling back upon his rump. Hollow. Brown patina, with touches of green, and slight incrustations.
 Height, $\frac{5}{8}$ of 1"; length, $\frac{1}{8}$ of 1"; diameter of disc, $\frac{1}{8}$ of 1".
 On wood stand.

Miscellaneous

814. **One Bronze Staff Cap or Top. Sung. Chinese.**
 A banner-staff finial, hollow-cast. The finial proper is circular, and modeled as a group of mountain peaks in miniature, rising to various heights with the tallest cone at the center. Looking out over the crags, roughly at the four points of the compass, are four monkeys, "mountain monkeys." The mountains are lightly scarred in incised lines, and the surfaces retain vestiges of gilding. Setting well back from the perimeter, underneath, is the part for attachment to the staff, a hollow projection in the shape of a square with chamfered corners. Brown, black and green patina, with yellowish, black and green incrustations. (Two small perforations, beside two of the monkeys' heads). Height, $2\frac{3}{4}$ "; diameter, $1\frac{1}{8}$ ".
 In wooden stand.
815. **One Bronze Ornament. Sung. Chinese.**
 Miniature statuette of a lion-like quarduped, on its haunches, with tail held straight up its backbone and curling above the rump, forelegs straight and well spread and head up. Modeled in the round, solid, on a small circular base, part of which with its supporting pin is broken away. Both animal and base show delicate incisions. Gilded, and where the gilding is gone a black patina.
 Height, $1\frac{3}{8}$ "; diameter of base, $\frac{1}{2}$ of 1".
 On wood stand.
816. **One Bronze Ornament. Sung. Chinese.**
 Figure of a duck floating on the water, resting, its head turned toward its tail and bill buried in the feathers of its back. Hollow, open underneath and resting flat; two transverse wire bars in the interior. Inlaid in gold and silver in fine lines and small patterns. On the top of the back, between bill and tail, is an oval excavation which suggests that there was once a jewel there. Brown and green patina, and on the interior gray and brown earth incrustations.
 Length, $1\frac{1}{8}$ "; width, $\frac{1}{16}$ of 1".
 On wood stand.
817. **One Bronze Ornament. Sung. Chinese.**
 A cap or finial for a slender staff, consisting of a lion on his haunches, modeled in the round, solid, seated on a hollow, thimble-shaped cylinder, with ornamental modeling on its exterior suggestive of a miniature tower, although the ornamentation is in blossoms and petal motives. Gilded, and where the gilding is missing, a brown patina; in the interior, yellow and gray earth incrustations.
 Height, $1\frac{3}{4}$ "; diameter at base, $\frac{1}{16}$ of 1".
 On wood stand.

Miscellaneous

818. **Set of Three Bronze Ornaments. Sung. Chinese.**
Three bears, in the same attitude, each seated, with left hand or forepaw on his left "hind knee," which projects forward of his fat paunch, and with his right hind foot somewhat drawn back and the right hand raised toward the ear. His head inclines toward his left, in an open-mouthed nod. Gilded. They are hollow, yet of solid exterior all around, with no opening, aperture or perforation. In one there is a small movable solid inside, which when the ornament is shaken causes it to give forth the sound of a bell. Dense green patina and grayish earthy incrustations. Height, $1\frac{5}{8}$ "; width, $1\frac{3}{8}$ ".
On wood stand.
819. **One Bronze Fragment. Tang. Chinese.**
Head of a dragon, broken short off at the neck, behind the ends of the long horns; apparently the ornamental end of some object or detail. Cast solid, except for the open mouth which is hollowed far back. The features are molded and incised, and the horns arch clear of the head, finally rejoining it. Under surface flat, except for a slender conventional scroll in relief representing the beard. Dense green patina, with brown, yellow and gray incrustations. Length, $3\frac{1}{8}$ "; width, $\frac{5}{8}$ of 1"; height, $1\frac{1}{16}$ ".
Wood stand.
820. **One Bronze Ornament. Wei. Chinese.**
Statuette of a well-rounded bovine animal, bull or ox, standing, his head held out straight before him, the line of his nose a little lower than his high shoulder; short horns; tail curled about his left hind leg. Solid. Gilded. Black patina where the gilding has vanished. Height, $\frac{15}{16}$ of 1"; length, $1\frac{1}{16}$ ".
On wood stand.

Miscellaneous

821.

One Bronze Halberd-head. Han. Chinese.

A relatively thin but stiff and heavy blade, set transversely and at a slight battle-ax curve, brought to a point and having both upper and lower edges sharp, the lower edge continued downward in an extension along the stem which sets into the staff. This stem, which is narrow, projects a little below the downward extension of the blade, and about as far above the blade's upper edge, and in line with the blade expands into a "heel" nearly the width of the blade and about one-third as long. Extended along the medium ridge of the blade, on both sides, is an archaic animal figure, apparently one of the primitive forms of the dragon, drawn-out and lizard-like, footless; the tail which is near the point of the blade, is incised in longitudinal lines, the body incised with an angular fret in the thunder-scroll motive; the head is in low relief and seems about to be swallowed up within the open jaws of a greater monster-head which adorns the inner end of the blade. This larger head is modeled in low relief, as springing from the stem, and its ears swing clear and extend back as clamps for the staff. The heel is incised with a single channel following its outline. Both edges of the blade hacked somewhat near the point, and for a little distance back. Along the stem and a part of the heel, where the staff or handle covered the surface, a thin brown and black patina; in some other places on blade and heel a thin leaden-gray patina. Over the greater part of the surface a heavy, dense, green patina, of malachite tones, with yellowish earthy incrustations.

Length, $8\frac{7}{16}$ "; width of blade (about center), $1\frac{3}{8}$ "; at stem, 3"; length of stem, $3\frac{1}{8}$ "; width of heel, $1\frac{1}{8}$ — $1\frac{1}{8}$ ".

In wood stand.

822.

One Bronze Ornament. Sung. Chinese.

Miniature figure of an elephant, solid, standing on an oblong plinth the upper surface of which is slightly rounded. He stands transversely to the plinth, his body projecting slightly beyond the plane of its edges, more at head than at tail, while the plinth extends well beyond him at his sides. Gilded, and where the gilding is gone, brown and black patina; also dark incrustations about the legs. Underneath the plinth, dense malachite-green patina and dark incrustations. It seems possible that this may have been a seal, but disintegration, patination and incrustment of this under surface prevents determination.

Height, $\frac{7}{8}$ of 1"; length, $\frac{1}{8}$ of 1"; length of plinth, $\frac{7}{8}$ of 1"; width, $\frac{1}{8}$ of 1".

On wood stand.

Miscellaneous

823.

One Marble Fragment. Tang. Chinese.

A head of Kwanyin in white marble broken abruptly at the neck from a statuette. The expression of the face is one of gracious, almost smiling, dignity. Between the lips is a tinge of red, from some early painting. The marble of the face has a smooth, soft polish, of a dull luster. The goddess wears a high headdress, effected by incised cutting, in spirals, and decked with ornaments in relief, and this part of the marble is left without polish. At the center of the upper part of the back of the head are two holes, drilled in for some distance, one above the other, perhaps for supporting a halo. Slight grayish earth stains and incrustations. Height, $3\frac{1}{8}$ "; width, $1\frac{3}{4}$ ".
On wood stand.

824.

One Bronze Jar. Chou. Chinese.

Composed of an ovoidal, deep center section, standing out boldly and abruptly from short cylindrical sections above and below it—sections which in a vase would be neck and foot—each of these cylindrical sections being encircled by a narrow, wire-like ring in low relief. The center or ovoidal section is decorated in bold relief with the t'ao-t'ieh lineaments on a ground of incised fret, and between the two presentations of the ogre there appear, at either side, a pair of archaic dragons in conventionalized form, these also on an incised-fret ground. On the interior of the bottom an incised inscription. Thin red-brown and coppery patina, and a dense grayish-green and malachite-green patina, with incrustations, over some areas the patina and incrustations taking a bluish tone; on the interior the grayish and malachite patina continues, with red-brown spots and areas of a bluish steel-gray. Within the deep recess of the cylindrical foot, thick yellowish and grayish earthy incrustations, and a coating of malachite-green. Height, $4\frac{3}{4}$ "; diameter of mouth, $4\frac{1}{2}$ ", diameter of foot, $4\frac{1}{2}$ ".
On wood stand.

825.

One Bronze Animal Mask. Han. Chinese.

Mask of a horse's face, rising in relief, hollow, from a narrow boundary flange. Eyebrows incised, nose marked by incision, eyes and nostrils pierced. (Below the right nostril is a small perforation.) Above and between the eyes a star-shaped projection. Back of the forehead are two upright shallow loops, and back of the nose is a transverse bar which forms another loop. Greenish and rusty-brown patina with slight incrustations. Length, 8"; greatest width, $3\frac{1}{8}$ ".

Miscellaneous

826.

One Jade Cup. Sung. Chinese.

Tomb jade; a dense, opaque, mottled yellow-gray and grayish-white, plentifully spotted with a vivid emerald-green and black, and with areas preserving a bright polish, the surface elsewhere of dulled luster. The cup is ovoidal, on a low circular foot, and has two loop handles which spring about midway from the body and end in dragon-heads just beneath the rim. At the bottom of each handle is a curling drop. Encircling the body of the cup is a wide band, its ground cut just slightly below the cup surface, on which two archaic phoenixes are carved in low relief, back to back with heads in opposite directions, on each side of the cup between the handles, four phoenixes in all.

Height, $2\frac{1}{8}$ "; diameter, $2\frac{3}{4}$ "; width across handles, $3\frac{1}{8}$ ".

827.

One Imperial Velvet Hanging. K'ang-shi. Chinese.

In three breadths, the central one full, the outer ones of part width, and a wide border all around. The ground a beautiful imperial yellow silk velvet, with the gold of marigolds and golden-rods in its hue, and a sheen of lighter brilliancy. Its ornamentation is a gorgeous and characteristic scroll in peony and lotus motive, with gigantic blossoms executed in a fine rose-red silk, one at either end of the central breadth being in a pale old-rose and mauve and old gold, all silk, with a delicate enhancement of gold threads; the gold threads also characterize some of the other blossoms. The stems and foliations are in a dark tone, which in some lights appears a deep sapphire-blue, in others a purplish-black and again a dark greenish-blue, relieved with outlines of a pale grayish-blue that at times seems to shift to palest olive. In the central breadth twelve bats appear in gold over rose. The polychrome border is an angular scroll in the conventionalized archaic dragon motive, worked in silk and velvet in the colors of the field, and is edged with bands of solid red. Unlined.

Length, 168"; width, 56".

828.

One Jade Ornament. Sung. Chinese.

A thin strip of jade, cut in an arc of a circle, and each end carved as a dragon-head; each flat side carved and incised with a scroll, at the ends of which, just next the larger dragon-heads, appear two more small heads of the archaic monster, in different form. Pierced with a minute hole above the nose of one of the larger end dragons, and at the center near the convex curve of the arc with a similar orifice. Tomb jade, grayish-white and translucent, with grayish-yellow spots, particularly plentiful on one side of the stone. Said to have been placed over the eyebrows of a human corpse.

Length, $3\frac{1}{8}$ "; width, $\frac{3}{4}$ of 1".

Miscellaneous

829.

One Pair of Jade Bird Ornaments. Han. Chinese.

Two grotesque birds, each with a single short leg and broad foot, or with its two legs and feet modeled as one, standing on quadrilateral plinths. The birds have full, rounded breasts, their wings are partly spread, forward, the tips being folded over the back at the tail, and the broad tail curls downward over the end of the plinth. Feathers are indicated by short and long incised lines and cross-hatching, the incisions being deeper over wings and tail than on back, breast or head; in fact, except for a few brief lines the heads have the appearance of being bald. A strange loop or stem, which does not explain itself to the Western eye, extends from the beak to a point under the right wing of one of the birds, and a similar stem went from the beak to a corresponding point under the left wing of the other but has been broken. The jade is of almost chalk whiteness, with grayish and yellowish mottlings and slight incrustations, and touches of red lingering in incisions on one of the birds suggest a possible early painting. Height, $2\frac{1}{16}$ "; wing-spread, 1" and $1\frac{1}{8}$ ", respectively; length of plinths, $1\frac{3}{16}$ "; width, $1\frac{1}{16}$ ".

830.

One Jade Cup. Han. Chinese.

Ovoidal and comparatively shallow; without foot, the curvature being continuous under the bottom, yet the cup will stand in stable equilibrium. The object looks, indeed, when inverted, a good deal like a cap-shaped cover to a vase, but it seems unmistakably to have held liquids. Tomb jade, whose metamorphic subterranean repose has left almost a chalk-white surface,—more nearly, the white of the interior of a long sea-washed and sun-bleached clam or oyster shell. Yet the jade retains its musical tone. On the exterior the upper part of the cup, for almost half the circumference, shows a pale purplish stain; in two spots there are touches of green resembling the green patina of a bronze, and there are elsewhere patches of brownish earth incrustation. The exterior is decorated with a border of C-scrolls, arranged in pairs, back to back, every other pair in vertical position and the alternates horizontal. This border lies between two narrow borders of the thunder-scroll, all of the decoration being incised. The interior is undecorated, but is over the greater part of its surface incrustated or stained in black, green, yellow and red, the black being especially conspicuous. (A chip out of the lip, and near it a light crack extending from the rim nearly to the center of the bottom.) Height, $1\frac{1}{8}$ "; diameter, $2\frac{3}{4}$ ".

Miscellaneous

831.

One Jade Figure. Wei. Chinese.

Standing figure of an aged man, in heavy robes, his head down in his shoulders and back bent, carrying over his right shoulder a branch with two peaches. It may be representation of Shou-lao, with his emblem the peach, but he is without the staff of the god of longevity. His left hand clasps a flowing end of his girdle. At the man's back hangs a rain hat in relief and finely etched. On the crown of his head a small lotus leaf (chipped) is modeled in relief and etched. Tomb jade, gray-white, brown, russet-yellow, veined with black and tinged with green and pink, and showing patches of carnelian-brown. The peach-tree branch looping away from the shoulder of the figure offers opportunity for the attachment of a cord, and the use of the statuette as a pendant.

Height, $2\frac{1}{4}$ "; width, $1\frac{3}{8}$ ".

832.

One Jade Dog. Sung. Chinese.

The figure of a long-bodied, slim dog, lying down, with his head raised and pointed upward, and his long tail curled over his hind quarters. The tail at one point loops clear of the body. The animal suggests somewhat a Celestial forerunner of the Dachshund, with a prominent dorsal ridge in relief and rib markings incised. Tomb jade, gray mottled with black and carnelian-brown. (Defects under tail and left hind leg.)

Height, $1\frac{3}{8}$ "; length, $2\frac{3}{8}$ ".

833.

One Jade Animal Statuette. Han. Chinese.

The figure of a horse lying down, or rather kneeling, its body upright. A saddle or saddle cloth is carved in light relief, and incised, on its back, and a short bridle rein thrown over a pommel holds the horse's head well down. The animal's attitude suggests a possible training to kneel thus, for a rider to mount. Bottom flat. Tomb jade, at one side and over part of the back of the horse a smoky gray and dark seal-brown, with slight luster; the rest, grayish speckled with brown and black, and of dulled surface.

Height, $1\frac{1}{2}$ "; length, $2\frac{3}{4}$ ".

Miscellaneous

834.

One Jade Amulet. Wei. Chinese.

Carved as the standing figure of an aged person with bulbous nose and puffy cheeks, clad in long robes tied with the customary girdle and carrying in the left hand a cone-shaped jar or basket. Whether the figure is old man or old woman it is difficult to say. The eyes are small and half-closed, and the in-drawn mouth betokens the receding gums of his toothless age. Over the figure's back is the pelt of a spotted stag, retaining feet and antlers, the skin of the head drawn partly over the figure's head as a cowl, and the animal's right fore-foot held in the figure's right hand, raised to the shoulder. The stag's spots are incised. Tomb jade, its original color undeterminable under surface changes which have given it a curious patina, that cover the back varying from gray to cream, fine old-ivory and nut-brown tones, and that in front, grayish-brown and reddish-brown, having for the most part a speckled, minutely spotted or crinkled appearance, strikingly in keeping with the aged aspect of the figure. The head is pierced laterally for the passage of a small cord. Height, $2\frac{1}{8}$ "; width, $1\frac{1}{8}$ ".

835.

One Jade Ornament. Wei. Chinese.

A large, irregular block of jade, of remarkable coloring, carved as a recumbent animal with a boy standing beside it, holding a jar which he rests on the animal's head. The animal has a lion's body and bushy tail, and an elephant's head, with the tip of the trunk up-curling and the tusks running close at the sides of the trunk. The bushy tail is curled about the animal's left hind leg, the loop of the tail swinging momentarily clear of the body. The animal's body curls in a loop to the left, and the boy stands within the loop, left foot on the ground and right leg bent with the knee on the nearest tusk, and the jar rested on the head just above it. He holds the jar with both hands. His hair is etched, and bound within a narrow band which scrolls over his forehead. The elephant's ears are lightly veined with incised lines. Tomb jade. The colors include a gray and gray-white, patches of purple and purple-pink, spots of green and a touch of dark blue, areas of a faint yellow, and about the rump a considerable area of rich, deep black. Light polish and soft luster. In places thin yellow incrustations. Length, $5\frac{7}{8}$ "; width (animal's foreshoulder to bend of trunk), 5"; height of boy, $3\frac{2}{3}$ ". On wood stand.

Miscellaneous

836.

One Jade Inkwell, or Incense Burner. Ming. Chinese.

Greenish-gray translucent jade, carved in grotesque animal motive. The body would in general shape suggest a turtle, but in general shape only, the feet, with their squat legs, being those of a five-clawed dragon, and the head, which is turned to look almost squarely backward, the chin resting on the back, is that of a dragon. The legs are scaled, by incision, and so is the root of a short tail that curls under to the left hind leg. The sides show an interrupted band incised in the *lei-wen* motive. The back is carved in the form of a U-shaped shield, and is decorated with incised geometrical patterns. In the top of the back is an irregularly circular opening, one inch in diameter, admitting to an ovoidal well. Underneath the bottom a seal device appears in light relief on an incised ground. On back, head and legs are yellowish touches, and on two legs and the end of the back small patches of mahogany-brown.

Length, $3\frac{3}{4}$ "; height, $2\frac{5}{8}$ " (height of back $1\frac{1}{2}$ ").

837.

One Stone Carving. Sung. Chinese.

A gray and weathered bit of stone, treated as a grotto in the mountains, a rock wall rising irregularly at the back, and two figures on shelves at its base. One is a Lohan, in robes and ancient headdress, or cap, seated and looking toward the spectator. He holds a fly whisk lightly over one knee. At his right stands an attendant, and overhead is a double gourd, or a double-gourd bottle, suspended from a branch that clings close to the rockside, or from the end of a staff that the attendant props up. The attendant grasps in both hands some object, broken, which seems to be the branch or staff supporting the bottle. Both figures are in high relief. Aside from its weather gray there are black and rust spots on the stone, and slight attachments of brownish and grayish earth. (Right foot of Lohan and lower body of attendant broken away.)

Height, $4\frac{1}{4}$ "; width, 4".

838.

One Bronze Clasp. Han. Chinese.

The top shield-shaped, the round end upward, and from the lower, squared-off end depending a tapering which curls up again in the conventional animalistic hook. Both shield and stem are thick and rise to a high ridge, and the whole is in a bold convex curve and cast solid. Small button behind the center of the shield. Front ornamented with spiral scrolls inlaid in gold and silver wire. On the front a thin patina of mingling red, brown, yellow and green tones, and on sides and under surface a thick greenish patina with earth incrustations.

Length, $2\frac{5}{8}$ "; width, $1\frac{3}{16}$ ".

Miscellaneous

839. **One Bronze Clasp. Wei. Chinese.**
 The top an animal-head, looking upward, the features modeled in a bold relief. From the back of the head a highly rounded stem with a narrow band in relief about it depends in convex curve, recurving in a conventional animalistic hook. Gilded. Almost the entire surface incrustated with a dense green patina, dark in tone.
 Length, $2\frac{7}{8}$ "; width, $1\frac{3}{8}$ ".
840. **One Bronze Clasp. Tang. Chinese.**
 The top a large ovoid medallion, thin, ornamented in relief with an animal-head and scrolls, the scrolls also forming part of the outline of the sides. The stem is half-round and comparatively thin, ending in a conventional hook. (The stem is bent somewhat toward the right, and the hook has started to break.) Gilded. Brown and greenish patina, and a white incrustation about the button-post.
 Length, $3\frac{1}{2}$ "; width, $1\frac{5}{8}$ ".
841. **One Bronze Clasp. Tang. Chinese.**
 Generally round throughout its length, the diameter varying slightly between ends and center, its course a high convex curve, with the fastening-button set midway, or under the highest part of the curve. At the top is modeled a slender dragon-head, the mouth open and the horns arching clear of the head and again re-joining it. The hook at the bottom is the conventional flattened monster-head, and over the button appears another set of animalistic features. The ornamentation shows both low relief and incision, both silver and gold, and the clasp was further ornamented with a mosaic inlay of turquoise along the front, of which only vestiges remain at the ends of the otherwise now empty channels. Thin reddish and yellowish brown patina and dense malachite-green patina, and touches of rusty incrustation.
 Length, $8\frac{1}{4}$ "; diameter at center, $\frac{1}{2}$ of 1".
842. **One Bronze Clasp. Han. Chinese.**
 Slender leaf-shape with rounded top, attenuating to a narrow hook at the stem end, which is shaped as the conventional monster-head. The front is of mounded surface, flat on top with a slope at either side, and is inlaid with scrolls and geometrical figures in silver wire, and further inlaid with turquoise. At the back, the lower half is solid, the upper is hollowed out, and the button is placed near the top.
 Length, $4\frac{1}{2}$ "; width, $\frac{3}{4}$ of 1".

Miscellaneous

843. **One Bronze Clasp. Tang. Chinese.**
 A solid casting, mounded on top, the back flat, with a broad, flattened dragon-head modeled in relief at the upper end, which is only slightly less in width than the broadest part of the body, and a considerably narrower monster-head, also flattened, forming the short hook at the lower end. Very slight curvature; button placed a little above the center. Gilded. Much of the gilding is gone, and the surfaces exhibit a soft brown patina, with intermingled spots and small patches of a dull red, a malachite-green and a darker green, and about the button-post is slight earthy incrustation. Length, $4\frac{3}{8}$ "; width at top, $\frac{1}{2}$ of 1"; width at center, $\frac{3}{4}$ of 1".
844. **One Bronze Clasp. Tang. Chinese.**
 Exhibiting three animalistic heads, one, flattened, looking upward at the top, a second looking downward near the lower end, a half-round short stem issuing from its mouth and soon terminating in the conventional animal-head hook. Between the first and second of the heads the body of the clasp varies little from a breadth of one-half inch, and the front is in three inverted flutings. Gilded. Slight reddish-brown patina, and dense green patina, the latter darkened by thin incrustations. Length, $6\frac{1}{2}$ "; width of uppermost animal-head, $\frac{1}{16}$ of 1".
845. **One Bronze Clasp. Tang. Chinese.**
 At the top a dragon-head modeled in bold relief, flat at the back as is the whole clasp; from this the body tapers gently to a slender and short stem that ends in the conventional hook, the tip of which is missing. From the dragon-head to the stem the front of the clasp shows three shallow inverted flutings, the central one set at the horizontal, the others slanting from it. Gilded, but the gilding apparent only over small areas, the greater part of the surface being coated with a dark reddish-brown and a coarse green patina. Length, 5"; width at top, $\frac{1}{16}$ of 1".
846. **One Bronze Clasp. Tang. Chinese.**
 Of the same pattern as No. S. I. 845, but slightly smaller, and with the inverted flutings a little deeper, their ridges sharper. Gilded. Grayish-green patina, with touches of brown. Length, $4\frac{5}{8}$ "; width at top, $\frac{5}{8}$ of 1".
847. **One Bronze Clasp. Tang. Chinese.**
 In pattern similar to No. S. I. 845, but drawn to a more slender hook. (The hook is crushed down upon stem.) Gilded. Red-brown and grayish-green patina, with slight yellow-brown earth incrustations. Length, $4\frac{9}{16}$ "; width at top, $\frac{5}{8}$ of 1".

Miscellaneous

848. **One Bronze Clasp. Tang. Chinese.**
 The main body of the clasp a strip of metal varying in width only from eleven-sixteenths of an inch at its upper end to five-eighths of an inch at its lower end traversed vertically by three inverted flutings. At the top is a monster-head, flattened and in low relief, slightly broader than the body, and another animalistic-head similarly executed and nearly as broad expands beyond the lower end of the body; from this depends a short flat stem ending in the conventional small hook. The back is slightly hollowed. Gilded. Russet and dark grayish-green patina with slight earthy incrustations. (Button damaged.)
 Length, $5\frac{9}{16}$ "; width of upper monster-head, $\frac{7}{8}$ of 1"; width of lower one, $1\frac{1}{8}$ of 1".
849. **One Bronze Clasp. Tang. Chinese.**
 Fish-shape, the body mounded over the front and at the top, where there is a monster-head in low relief and incised, and flat underneath, and tapering to a slender tail or stem which recurves in an elongated bird-head. The convex curve of the clasp is slight, and the button is placed near the top. Olive-green patina with a patch of malachite-green, and brownish earth incrustations.
 Length, $3\frac{3}{8}$ "; width, $\frac{5}{8}$ of 1".
850. **One Bronze Clasp. Wei. Chinese.**
 Fish-shape, flat underneath and the tail tapering and curling upward to form the conventional hook with the customary terminal ornament. The head is less fish-like than monster-form, and is modeled in relief, with the fastening-button placed beneath it. The fish's back and sides are decorated with boldly incised scrolls. Dense, light yellow-green patina, with dull luster, covering all surfaces.
 Length, $2\frac{1}{8}$ "; width, $\frac{3}{4}$ of 1".
851. **One Bronze Clasp. Han. Chinese.**
 Conventional form, slender leaf-shape at the top, which is rounded, and tapering quickly to a long stem which curls upward again in a very short dragon-head hook. The front is mounded, not in a smooth curve but in three longitudinal divisions each of which is very slightly hollowed, and all three share the general ornamentation of scroll patterns and circles inlaid in gold wire, with small discs of gold enclosed by the circles. Thin red-brown and rust-colored patina, and heavy incrustations of dense greenish patina. (Broken in two near the center.)
 Length, $6\frac{1}{8}$ "; width, $\frac{5}{8}$ of 1".

Miscellaneous

852. **One Small Bronze Figure. Tang. Chinese.**
Full-length standing figure, in long robes, the left hand held across the chest at elbow height, the right dropped at arm's length at the side. The feet are slightly spread, and below and between the heels is a supporting pin of conical shape. Buddhistic subject. Gilded. Where the gilding has disappeared, a blackish-brown and dark reddish-brown patina.
Height, $1\frac{7}{8}$ "; width, $\frac{1}{2}$ of 1".
853. **One Small Bronze Figure. Tang. Chinese.**
Full-length Buddhistic figure, standing on a lotus base (although the flower is not defined in the modeling), below which extends a supporting rod. The figure stands in devotional attitude, with hands brought together, fingers upward, before the chest, and is in long, flowing robes. Gilded, and where the gilding is gone a black and brownish patina; there are also gray and gray-brown thin earthy incrustations.
Height, $2\frac{1}{2}$ "; width, $\frac{9}{16}$ of 1".
854. **One Bronze Ornament. Sung. Chinese.**
Hollow-cast model, the back open, of a seated bear, with a four-sided, pointed nail in the rear to hold the ornament to the object adorned. The bear is looking almost straight toward the front, with a happy expression and jaws parted. His hands are on his respective knees, the right knee being drawn a bit farther back than the left, and his paunch is well in evidence. Green patina and yellowish earth incrustations.
Height, $1\frac{1}{2}$ "; width, $1\frac{1}{16}$ ".
855. **One Bronze Ornament. Sung. Chinese.**
Hollow-cast figure of a bear, similar to No. S. I. 854, and in the same attitude, but slightly smaller. Elongated perforation at right of lower jaw. Greenish patina and gray and grayish-yellow earth incrustations.
Height, $1\frac{7}{8}$ "; width, 1".
856. **One Stone Handle. Sung. Chinese.**
Slender and tubular, one end closed, and near the open end two small holes, opposite each other. The stone is a light and delicate green, with a small area at the closed end approaching a turquoise blue. Opposite this patch, on the side that has laid on the ground, the surface of the stone has disintegrated and has the light brownish hue of slightly weathered wood. Incised decoration throughout the length of the tube; at the ends, borders of simple chevron pattern, and between them bands of diamond lattice, varied with hatching, cross-hatching and double-lining.
Length, $2\frac{1}{4}$ "; diameter at closed end, $\frac{3}{8}$ of 1", at open end, $\frac{7}{16}$ of 1".

Miscellaneous

857. **One Jade (?) Ornament. Sung. Chinese.**
 Sculptured group of boy and water buffalo in a gray and greenish stone, veined with heavy black lines, which seems to be jade, but has so much suffered by long inhumation as to have lost its distinctive character and appearance. Parts have disintegrated and crumbled away. The buffalo is standing, with head lowered almost to the ground and turned toward the right, its tail also curled to the right, and a rope from its nose looping over its back. The boy has climbed up from the left over the animal's head and shoulder, and smiles as he grasps one of the horns, one foot on the other horn. (Buffalo's left fore leg broken.)
 Height, $2\frac{1}{2}$ "; length, $3\frac{3}{8}$ ".
858. **One Bronze Head. Sung. Chinese.**
 Head of Buddhistic statuette, broken short off at the neck, in front, the break extending into irregular lines up into the head at the back. Hollow. Heavy and high headdress, modeled as a studding of small knobs. The face is very broad and full and has a smiling expression. Vestiges of gilding. Dark brown and dense green patina, and yellowish and gray earth incrustations.
 Height, $2\frac{1}{2}$ "; width, $1\frac{3}{4}$ ".
859. **One Bronze Head. Ming. Chinese.**
 Head of Buddha, broken from statuette at the neck. Solid. Headdress executed in relief and consisting of a thick studding of small, bold, knob-like projections. Black, dark brown and red-brown patina, with tinges of green, spots of iron corrosion, and various earthy incrustations.
 Height, 3"; width, $2\frac{1}{8}$ ".
860. **One Bronze Head. Tang. Chinese.**
 Head of Buddhistic statuette, broken off irregularly at the neck, and retaining a beginning of the garments worn. Hollow-cast but completely filled in with earthy accumulations. Headdress in relief, consisting of innumerable small knobs. The whole exterior surface thickly incrustated with dense, dark gray-green patina, with lighter green and also blackish areas, and tinges of iron-rust hue, and grayish earthy adhesions. (Tip of right ear lobe broken off, and also tip or crown of headdress.)
 Height, $3\frac{3}{4}$ "; width, $2\frac{1}{2}$ ".

Miscellaneous

861.

One Bronze Mirror. Tang. Chinese.

Circular, the mirror surface very slightly convex, the edge highly beveled and the back depressed. The back is ornamented with a pointed-tooth or spear-point border, encircling a medallion in which appear four grotesquely drawn birds, separated by four bosses. Two of the birds face each other, one a parent feeding a young one; the other two are following one another, and the ends of wings of other birds are visible just at the circumference of the medallion. Rich black patina, that on the mirror surface a brilliant "mirror-black." This surface is somewhat pitted, the spots showing a greenish patina, and near the edges are thick incrustations, both green and brilliant black. The incrustations continue over the beveled edge to the back.
Diameter, $3\frac{1}{8}$ ".

862.

One Bronze Mirror. Sung. Chinese.

A plane mirror of octofoil outline, the edge beveled, and just within the edge on the back a small spray within the boundaries of each of the eight lobes, which are pointed at their outer centers. This ring of detached sprays surrounds a depressed medallion in which two ducks standing and two flying birds are modeled in relief, alternating with sprays in light relief. On this surface a soft, dull silvery patina, with patches of greenish patina and brown earth incrustations, while the mirror surface is hidden beneath a dense green and red-brown patina except for a small area where a silvery surface comes into view.
Diameter, $3\frac{1}{8}$ ".

863.

One Bronze Mirror. Tang. Chinese.

Circular, with festooned outline and deep beveled edge, which is carried up to stand in relief above the outer portion of the back surface, where sprays in delicate relief rest under the points of the festoons. In a depressed medallion occupying all the rest of the back are two ducks standing and two flying birds, in a bold relief, and between and about these are twelve sprays, large and small, in light relief. Brilliant gray-black metallic patina, with very slight attachments of brownish earth on the back only.
Diameter, $4\frac{5}{8}$ ".

Miscellaneous

864.

One Large Bronze Mirror. Tang. Chinese.

Circular, of very slightly convex surface, the outline boldly festooned. The edge is deep and beveled, and rounds over on the back, giving the festooned outline in relief to an exterior plateau there, adorned with flower and leaf sprays and butterflies on the wing, all in light relief. This encompasses a large medallion in which a three-clawed land dragon with horns, and a similar animal without horns, in a wild run appear in bold relief, alternating with two phoenixes, while between each two of the creatures is a long foliar scroll in light relief, the whole beautifully modeled on a depressed ground. Luminous silvery patina, and large areas of dense green patina, with spots of red-brown, and also grayish earthy incrustations.

Diameter, 7 $\frac{5}{8}$ ".

865.

One Bronze Mirror. Han. Chinese.

Circular and plane, the back with a broad, plain, flange border, which on its inner side is beveled down to a depressed band that is given over to intricate ornamentation. This reveals in archaic scrolls of line relief the phoenix, the dragon, the spotted deer, some monster not easily identified, with an exaggerated horse's head, and small birds; and separating the greater units of this decorations are four bosses, at the centers of star-shaped figures, surrounded each by eight flat pellets in low relief. Narrow oblique hatch borders are at either side of this band, the inner one encircling a narrow relief band of plain surface, just within which occurs another hatch border. Enclosed within this is a circle of large flat pellets in relief, surrounding the high, mound-shaped umbo. Brilliant silvery surfaces come to view on both front and back of the mirror, amid patches of thin blackish-gray patina and large areas of dense greenish patina, intermingled with which are spots of rust-red, rust-brown and rust-yellow, besides gray and brown earth incrustations.

Diameter, 6 $\frac{1}{2}$ ".

866.

One Bronze Mirror. Tang. Chinese.

Circular, with broadly festooned contour, the loops or lobes numbering eight. Mirror surface plane. On the back, modeled in relief, a three-clawed dragon, sprawling or coiling about the field, his jaws opened wide as though he were about to swallow the umbo as the jewel of power. In lighter relief are four scrolls in the form of the sacred fungus freely conventionalized. Rich black patina, in parts brilliant, elsewhere of matt surface; also a malachite-green patina, and on the mirror surface a broad area of incrustation, black and green.

Diameter, 6 $\frac{1}{4}$ ".

Miscellaneous

867. **One Bronze Mirror. Tang. Chinese.**
A plane mirror, circular, with broadly festooned border. On the back, in relief, are two birds with spread wings, and scrolling fillets flaring from their heads, and below them is a lotus flower rising out of the cup of a large leaf, with two buds shooting off at the sides from the leaf stem. Luminous silvery surface, both front and back, with incrustations of yellow-green and red-brown patina and some earth admixtures. Diameter, $5\frac{1}{4}$ ".
868. **One Bronze Mirror. Sung. Chinese.**
Circular, the border festooned and on the back decorated with sprays in slight relief, a ring of eight of them encircling a sunken medallion in which four larger sprays appear in similar relief. Alternating with the sprays in the medallion are four birds—two on the wing, and two ducks standing,—modeled in a bolder relief. On this surface a luminous black patina and very slight earth attachments. The mirror surface is slightly convex, and has a gray and blackish patina, with tinges of green, and shows a slight incrustation and a rust spot. Diameter, $3\frac{7}{8}$ ".
869. **One Bronze Mirror. Tang. Chinese.**
With plane surface and octofoil contour. On the back the foliations of the outline embrace small sprays in light relief, surrounding a sunken medallion ornamented with detached foliar scrolls in similar relief, alternating with mythical birds and animals in a higher relief. There are two of the birds and two of the animals. Both front and back have silvery surfaces, and on the back is a green patina, a slight incrustation of brownish earth, and at the edge a black patina, while on the front are small patches of the black and green patina, and spots of a coppery incrustation. Diameter, $4\frac{3}{4}$ ".
870. **One Bronze Mirror. Sung. Chinese.**
A plane mirror, with hexafoil outline, the edge beveled and rising just high enough to furnish a relief molding around the flat back of the mirror. The ornamentation of the back consists of six rosettes or floral medallions in low relief, three of one pattern and three of another pattern. All are hexafoil; in one pattern the foils overlap, in the other they are individually outlined. A group of seven bosses is the center ornament in each type, the bosses in the one being enclosed within a ring modeled in relief, while in the other they are without such encompassment. Gray, grayish-black, russet and greenish patina, with considerable incrustation and grayish pitting. Some damage at the edge by disintegration. Diameter, $5\frac{3}{4}$ ".

Miscellaneous

871. **One Velvet Table Cover, or Cushion Cover. Ming. Chinese.**
 Nearly square; formed of two breadths of velvet, sewn together, with a border on all sides woven as a part of the fabric. The ground of the field is a rich yellow, cut velvet, with a light golden sheen, and its ornamentation is an elaborate chrysanthemum scroll executed in closely woven silks. The scrolling stems are a light green, the leaves branching from them a deep blue veined in green. The blossoms are rose-pink, white, rose-red, azure, and a deep purplish-blue. The border is a lattice band of swastika-fret, in the yellow velvet of the field, on a rose-red silken ground. Outside this the velvet continues as a narrow, solid boundary band. At each corner, where the fabric has been turned under to fit about whatever it covered, a square extending to the inner edge of the border shows that originally the velvet was a bright imperial yellow and the rose silk of a more assertive red hue.
 Dimensions, 44"x45½".
872. **One Bronze Clasp. Han (?). Chinese.**
 An unusual example, both in form and size, and in decoration as well. The convex curve is full and bold, the fastening-button is placed little above midway of the clasp and almost exactly at its center of balance. The metal is thick and heavy, a solid casting. Directly over the button it is modeled as a dragon's-head, the large eyes inset lenses of rock crystal and the top of the head between them also rock crystal, a deep strip of it in inverted U-shape being set into the metal. Below this the monster's nose, trumpet or cornucopia shape, swings downward like an elephant's trunk, and curls outward and upward again to form the conventional hook, whose tip is a very different dragon's-head. (The hook is jammed against the trunk.) Above the principal dragon's-head, at either side, are such monster-feet as appear on some ancient incense burners, with a vertical groove in the bronze separating them, while atop of all the clasp takes an eccentric outline of curling ovate leaf-shape, with an inset of rock crystal at its center. Throughout the front the bronze is inlaid with gold and silver wire in hatch, stipple and scroll effect—certain parts of the surface being solid plates of silver inlay or overlay. On the bronze a reddish patina with touches of green; on the silver a black patina. On the under side a rich, dark, brownish-red, with dense incrustations of dark green.
 Length, 6¾"; width, 2½".
873. **One Ancient Jade Knife. Chinese.**
 An officer's knife, as shown by the curious niche, something like a long, open C-scroll, near the handle end. A thin slab or blade of translucent green jade, mottled in gray and various tones of green, and broadly clouded in greenish-yellow edged with white. Bored with five circular holes, four along the upper edge and a larger one mid-blade near the handle end.
 Length, 19¾"; depth, 3¼".

Miscellaneous

874.

One Ancient Jade Knife. Chinese.

An officer's knife, as indicated by the long niche or hollow in the shape of a shallow C-scroll near one end. Dense brownish-green jade, opaque except for a strip in lighter tone along the thin cutting edge, which is translucent, the whole variously mottled and clouded in green, gray, yellow, and greenish-white. The blade is heavy and quite thick, and is pierced with three large holes along the upper edge and a smaller one midway of the blade near the handle end. At the opposite end the stone has been fractured both along the upper and the cutting edge.
Length, 19"; depth, 3½".

875.

One Ancient Jade Knife. Chinese.

An officer's knife, as the hilt projections betoken. A long, thin blade of light gray jade with lighter and dark mottlings, translucent and of dull luster, broadening toward the cutting end which is sharpened in fish-tail form, one point being longer than the other; from the longer point the long edge of the blade is also sharpened for cutting for a distance of half its length. Handle pierced with a single hole.
Length, 14⅜"; width at hilt, 2⅝".

876.

One Ancient Jade Knife. Chinese.

A long thin blade of chopping-knife form, one of the long edges sharpened on a slight curve; pierced with two small holes near the top, and two larger ones below them and nearer the ends, while between the large and the small hole at one end is a circular depression centered by a boss or umbo. Slate-gray jade with grayish-white and yellow mottlings, a soft patina on the outer face, and showing translucence in a strong light.

Length, 14½"; greatest depth, 3½".

877.

One Ancient Jade Knife. Chinese.

The jade is black, almost of ebony note, on the front, and on the back a greenish-black with occasional dark olive tones and a yellowish-white clouding. An officer's knife, shaped something like a short sword, with conventional projections at the hilt, which is pierced with a single circular opening, the broad end being sharpened. The jade is opaque, with its fine black patina, except for the edges about the broad end, where it exhibits a mellow translucence of greenish tone.

Length, 13¼"; greatest width, 3⅛".

Miscellaneous

878. **One Ancient Jade Knife. Chinese.**
Smokish-black, with a warm yellow or reddish-brown translucence near the broad, sharpened end (which is slightly fractured; there is also a fracture at one corner of the handle end). A long, thin, and narrow, slab or shingle of jade, with series of notches and ridges or projecting teeth along either edge near the handle, bespeaking it an officer's knife. The handle is also pierced with a single hole, the blade broadening toward its cutting end and neither the upper nor lower edge being sharpened. Brownish earthy incrustations about the handle.
Length, $14\frac{1}{2}$ "; greatest width, $3\frac{1}{8}$ ".
879. **One Ancient Jade Knife. Chinese.**
An officer's knife, as shown by the handle (where one of the pointed projections is missing). Dark smokish-black jade with softly lustrous patina, opaque for the most part but showing a greenish-yellow translucence in the thinner portions. Something of the short sword shape but with both edges blunt, broadening to the far end which is sharpened in crescent shape. (Handle corners slightly chipped.)
Length, $15\frac{1}{4}$ "; greatest width, $3\frac{1}{8}$ ".
880. **One Ancient Jade Knife. Chinese.**
A long, thin slab of jade, somewhat in the shape of a bucksaw blade or a guillotine knife, the longer edge sharpened; three narrow apertures, laterally elongated, in keyhole shape, near the top. The stone is a mottled yellowish-gray, darkened in places by a soft patina.
Length, $11\frac{5}{8}$ "; depth, $2\frac{7}{8}$ ".
881. **One Ancient Jade Knife. Chinese.**
Long, straight and chisel-like, slightly broadened at the upper end, which is pierced with a round hole; the cutting edge or end slanting. Tomb jade, in color a dark, smokish-black, with deep olive notes, and on one side a curiously fortuitous green veining that has all the appearance of a leaning bamboo tree. It is thin, dense and opaque, the opacity due doubtless to the soft, brownish-black patina from ages of handling.
Length, 7"; width, at handle, $2\frac{1}{4}$ "; across lower end (at upper point of edge), $1\frac{7}{8}$ ".
882. **One Ancient Jade Knife. Chinese.**
Small, in the shape of a hatchet blade. Dark greenish jade of yellowish-green translucence, mottled, and near the cutting edge lightened in hue. Soft polish and unctuous surface. Tomb jade.
Length, $2\frac{1}{2}$ "; width, $2\frac{1}{8}$ ".

Miscellaneous

883. **One Jade Kon Pi. Sung. Chinese.**
Tomb jade, gray and yellow in tone, and of greenish-brown translucence, with a waxen-yellow and nut-brown patina notable on its relief ornamentation. Carved in the form of a disc pierced with a small orifice at the center and posed upon a scepter. On the face of the disc, two land dragons of archaic form, carved in bold relief, with scrolls. The reverse is studded with small bosses, marked by spiral scrolls, and on the scepter ancient astronomical symbols are delicately carved in light relief.
Length of scepter, $5\frac{1}{2}$ "; diameter of disc, $3\frac{7}{8}$ ".
884. **One Jade Kuei. Han. Chinese.**
Tomb jade, its color gray and grayish-brown, with mottlings of soft, dark green; and an under-surface of almost chalk-white outcrops where the surface has disintegrated or has been traced with lines of incision, in some scrolled designs in conventional form, not sufficiently complete to be identified. It is a segment of a flat, circular ornament, or object used in astronomical studies. (Mended at one end.)
Length, $7\frac{1}{8}$ ".
885. **One Jade Burial Piece. Han. Chinese.**
Tomb jade, of grayish-yellow marble or onyx-like structure, with a warm yellow translucence except in the denser parts, where it is almost opaque. In shape something like a razor blade but thicker, with the upper or heel edge curiously notched, the notching indicating official station. For mortuary use.
Length, $3\frac{1}{4}$ ".
886. **One Jade Burial Piece. Han. Chinese.**
Tomb jade, of grayish and light terra-cotta hue, the inner structure showing a chalky white where exposed by abrasion and disintegration. Shaped in a curved and pointed scepter form, or in effect resembling somewhat a scimitar in miniature, one end pointed and the blade left unadorned, while the opposite end, or handle, is pierced with two small holes and carries a scrolling conventional ornament—on one face incised and on the other in sensible relief. For mortuary use.
Length, $3\frac{3}{8}$ ".
887. **One Jade Burial Piece. Han. Chinese.**
Tomb jade, chalk-white and opaque from changes during long sepulture. In shape something like a short sword of broad blade, sharpening from the cutting edge up to a ridge point; the blade portion unornamented, the handle showing a herringbone-pattern and other conventional borders, delicately carved. Used in burial ceremony.
Length, $3\frac{1}{2}$ ".

Miscellaneous

888. **One Jade Kuei. Han. Chinese.**
A flat and thin, small slab of jade, showing at one end a smoothly polished surface of rice-white hue, all other surfaces exhibiting tan notes varying in the tone and quality of their color. Each face is divided longitudinally by a rope molding, and, near either end of this, circular holes pierce the piece, one large, one small. Archaic ornamentation, largely consisting of scrolls or spirals in low relief, with occasional scaling and concentric incisions, covers both faces of the piece and appears to present features of the archaic dragon motive in a highly conventionalized form. Tomb jade. Length, 3"; width, 2".
889. **One Jade Buckle. Han. Chinese.**
A flat disc, with curving flanges on one face at either side of a central circular aperture. Grayish-white jade, delicately veined in hair lines, and for the most part tinged an iron-rust brown, with delicate and rich russet translucence. Soft polish. Diameter, 2½".
890. **One Jade Ornament. Tang. Chinese.**
Yellowish-white jade, with inner white cloudings and iron-rust patches and light veining, and with yellowish translucence and lustrous, unctuous polish. Flat, carved in openwork and further incised, with the figures of a boy and a dragon, faced toward one another. Length, 4"; width, 2⅞".
891. **One Jade Kon Pi. Han. Chinese.**
Tomb jade, of a rare white, with a snowy translucence and a clouded, granular structure taking under polish a minutely reticulate, feathery aspect. A thin disc, pierced at the center with a circular aperture embraced by a narrow molding. The obverse is studded with myriad miniature nipples, in a regular alignment which conceals or loses itself in the general circular effect, and the intervening surface is polished to mirror brilliancy. The reverse has a plain, matt surface. Projecting from the perimeter, carved in openwork, is a phoenix of archaic form, and fragmentary remains show that originally three of the fabulous birds were placed equidistant about the disc. Diameter of disc, 6¼"; projection of bird from perimeter, 1⅛".
892. **One Jade Kon Pi. Tang. Chinese.**
Tomb jade, white, with a delicate translucence which leads to its classification as one of the rare "ice-green" variety. Both surfaces of the disc studded with bosses or pellets on a ground of mirror brilliancy, and the center pierced with the conventional circular orifice. Resting on the perimeter, carved in vertical projection in openwork and amid scrolls, are two archaic dragons, the scaled type of the waters and a spotted lizard-like type of the earth. One surface, both of disc and dragon carving, is marked by grayish earthy incrustations. Diameter of disc, 6"; height, 8⅝".

Miscellaneous

893. **One Jade Kuei. Han. Chinese.**
Flat and semicircular, pierced with two small holes for suspension. Richly mottled jade of greenish-brown and warm mahogany hue, largely dense and opaque but in places showing a brownish translucence. Unctuous surface with luminous polish.
Diameter, $6\frac{1}{2}$ ".
894. **One Jade Tube. Han. Chinese.**
Tomb jade. In the form of a tube or cylinder passing through a square, oblong mass, known as earth-shape—the earth having been viewed anciently as square, or four-cornered—this squared body being extended to oblong form and the tube projecting briefly beyond either end of it. The quadrangular body is traversed the length of each of the four sides by a shallow channel that serves to throw into light relief a series of lateral carvings, channeled and ridged, which extend about the corners. Mottled gray and grayish-brown jade, with a fine patina varying from grayish-yellow to a rich, deep and unctuous brown, bordering in places upon black.
Height, $7\frac{1}{2}$ "; diameter of tube, $2\frac{1}{4}$ ".
895. **One Jade Tablet. Tang. Chinese.**
Generally quadrilateral in form, with boundaries scrolled, the upper surface slightly mounded, the lower flat; oblong. Gray-white jade with a considerable patch of rich reddish-brown, apparently from ferrous corrosion, partly encrusted with a delicate silvery gray; elsewhere are slight russet touches. The piece is a Lama priest's ceremonial tablet, and is carved in light relief on the obverse with an animalistic design in S-scroll form. On the reverse are two dragons, lightly etched, and some incised characters. Unctuous surface with soft polish.
Length, 4"; width, $2\frac{5}{8}$ ".
896. **One Bronze Incense Burner. Han. Chinese.**
Globular, set within a fixed pyramidal base; wide circular mouth. Girdled at the center by a broad band in low relief, which itself is circled by a half-round molding. Two animal-head and small-loop handles, in relief. The globular body carries on all sides an animalistic decoration inlaid in brilliant yellow gold and in silver oxydized in various notes. The animal-head handles are inlaid with fine scrolls of silver wire, and the eyes in them are gold. The base has a border of key-fret inlaid in silver, and conventional scrolls inlaid in both silver and gold. Patina of soft moss and malachite-green notes, with blackish incrustations.
Height, $2\frac{1}{2}$ "; diameter of mouth, $1\frac{5}{8}$ "; of base, $2\frac{1}{4}$ ".

Miscellaneous

897. **One Carved Ivory Statuette. Sung, or earlier. Chinese.**
 Seated figure of Buddha in the attitude of meditation, showing strong Indian influences. Flowing robe disposed in graceful folds, exposing part of breast and one arm and the upturned soles of the feet. Its ornamentation is finely engraved, in panels of a swastika lattice, or repetitions of the swastika symbol, alternating with bands of floral scroll exhibiting a conventionalization of the lotus in distinctively Chinese manner. The hue of the face is mellow, with adhesions of early painting which afford the aspect of a rich brown patina. The robe has in an ancient period been painted with vermilion of a warm, fine color quality, which is largely retained, and both robe and features hold vestiges of gilding. (Right forearm and left hand missing.)
 Height, 12¼".
898. **One Cast Iron Head. Sung. Chinese.**
 A head and face European rather than Oriental in general form and aspect, but with the Buddhistic elongated ear-lobes. The man is of somewhat austere mien, a clerical dignity, with a sharp eye, a small mouth, and well-fed cheeks. His hair or wig, or formal headdress, is molded as a series of braids, drawn up and massed on the top of his head, so curled immediately over the brow as to present the lines of the ju-i scepter, and with extensions in the nature of "Burnside" whiskers in front of the ears. One eye, of black-glazed pottery, remains intact; its companion is so damaged as to be in effect obliterated. In the forehead, an orifice where the "all-seeing" eye was set. The head has been covered with one or many coats of paint, of which yellowish-white vestiges are retained. Red-brown patina and gray earth incrustations. Two irregular perforations in the lower part of the back of the head (which is hollow-cast), one three-quarters and one seven-eighths of an inch long. The head has been broken irregularly from a statuette and retains the major part of the neck.
 Height, 6⅝"; width, 4"; exterior diameter of neck, 2⅛".
 Wood stand.
899. **One Bronze Ornament. Han. Chinese.**
 A large staff cap, beginning in a short cylindrical section, and expanding into a double head, or a head with two differing animalistic faces, which look in opposite directions. Both have the features of monsters. One is of tigerish semblance, and the other has eyes and nose of exaggerated human form but the mouth and broad horns of the ancient Chinese ogre. Hollow-cast, with simple, incised decoration. Perforations at the top of the head and each side, and in the ogre-face at the curl of the lips. Dense green patina, with spots and patches of purplish-brown, and gray and yellow earth incrustations.
 Height, 4½"; width, 4⅞"; diameter of cylindrical portion 2½".
 On wood stand.

Miscellaneous

900. **One Bronze Mortar. Han. Chinese.**
 Inverted bell-shape, the body belted midway with a broad band in low relief, which is girdled by a half-round molding. Incised decoration of scrolls on the body and a chevron border on the lip. Gilded. Dense patina, dark green and red, on both exterior and interior. Height, $2\frac{3}{4}$ "; diameter of mouth, $2\frac{1}{8}$ ", of foot, $1\frac{2}{16}$ ". Wood stand.
901. **One Bronze Dragon's-Head and Neck. Tang. Chinese.**
 The neck cylindrical, very slightly tapering toward the head, and plain; the head with relief modeling and jaws wide apart. Hollow. Green, red and black patina, with brownish earth incrustations in interior. Length, $5\frac{1}{2}$ "; width, 1"; diameter of neck, 1".
902. **One Bronze Bird. Tang. Chinese.**
 A staff ornament, or cap, consisting of a phoenix with partly spread wings and up-tilted tail, squatting upon a vertical cylinder. Hollow-cast. A small perforation near the center of the back and at the left wing. Green patina, with brown and white incrustations. of cylinder, $\frac{1}{2}$ of 1". On wood stand.
903. **One Bronze Lion and Stand. Lion, Tang; Stand, Han. Chinese.**
 The lion is hollow-cast, and seated on his haunches, with left forepaw on the ground and the right raised and extended somewhat in front of him, but hanging downward. The claws of the extended paw are spread, as though he would grasp something, and not in kindness, an expression borne out by the poise of his head, which is screwed toward his right and tilted downward to the left. His mane is modeled in relief and lightly etched. A detached bit of lead or slag moves about the interior of the body. Dark green patina with brown and gray earth incrustations. The stand is oblong, flat on top with four holes pierced through, and with a short apron, and angular corner-legs which expand in their downward course and are united all around by a narrow band or brace at the base (which on the front is almost wholly broken away). Gilded. Dense green patina and gray and brown earth incrustations. Height of lion, $2\frac{7}{16}$ "; width, $1\frac{1}{16}$ ". Height of stand, $1\frac{1}{2}$ "; length (at base), $2\frac{3}{16}$ "; width (at base), $1\frac{1}{8}$ ".

Miscellaneous

904. **One Bronze Ornament. Wei. Chinese.**
Hollow-cast figure of an animal of tigerish face, but having curling horns, in a crawling attitude with head lowered upon its forepaws; abruptly abbreviated at the rump. Deeply incised with stripes and short scrolls. Apertures are left at each side just forward of each leg, and the bottom of the casting is open, in oblong form; the back of the casting shows a perforation of irregular outline. Dark bluish-black and heavy green patina, and slight earth incrustations. Length, $2\frac{3}{16}$ "; width, 1"; height, $1\frac{5}{16}$ ".
On wood stand.
905. **One Bronze Ornament. Wei. Chinese.**
Hollow-cast figure of a ram, with massive head, and large horns curling around his ears. He is in crouching, or crawling, attitude, with head lowered upon his forefeet, or rather lowered to the ground in front of them, both the attitude of the animal and the form of the cast suggesting the workmanship of the ideas of the ornament of preceding number, S. I. 904. Incised decoration. Holes are left in the sides, forward of each leg, and there is a small perforation on the left side of the head, under the jaw. Black patina, and on the interior rust and gray earth incrustation. Length, $2\frac{1}{16}$ "; width, $1\frac{3}{8}$ "; height, $1\frac{7}{16}$ ".
On wood stand.
906. **One Bronze Ornament. Sung. Chinese.**
Small figure of a seated monkey, with his hands clasped under his chin. Solid. His eyes are incised circles, and on his back is a small loop or ring for attaching a chain. Green and red patina and gray earth incrustation. Height, $1\frac{1}{4}$ "; width, $\frac{1}{2}$ of 1".
On wood stand.
907. **One Bronze Horse. Wei. Chinese.**
Solid cast, standing figure of a horse saddled but without bridle. His docked tail, a short stump, is raised and points upward, and his mane is ridged. Dense green patina and gray earth incrustations. Height, $1\frac{1}{2}$ "; length, $1\frac{7}{8}$ ".
908. **One Bronze Ornament. Sung. Chinese.**
Miniature figure of a man, striding forward and toward his right with arms outspread and head thrown back, full of action and vigor. His coat comes to his knees, and he wears a cap. Under his left foot, a pin for support. Black and greenish patina, and yellowish earth accumulations. (Right forearm broken off.) Height, $1\frac{1}{2}$ "; arm-spread, $\frac{7}{8}$ of 1".
909. **One Bronze Animal Statuette. Wei. Chinese.**
Figure of a rabbit seated on its haunches, head up and ears erect, the left ear extending back of the right one. Solid. Some remnants of gilding retained. Thin brownish patina and slight grayish earth attachments. Height, $1\frac{5}{8}$ "; width, $\frac{5}{8}$ of 1"; length, $1\frac{1}{8}$ of 1".
On wood stand.

Miscellaneous

910. One Jade Ornament. Copy of a Chou original. Possibly Sung. Chinese.

Tomb jade, a mottled gray, brown, yellow and rust-red, the greater part in the dark brownish tones that show touches of black. An irregular slab of stone, carved in an archaic way as a four-clawed dragon. As at present suspended by a cord passed through two small holes or a U-shaped passage in its arched back, the dragon's-head leans well downward, its forepaws curling down behind its jaws, and its tail curls under at a level with the lower jaw and ends in a scroll. Under the body, in the forelegs, is another U-shaped passage similar to the one above. The shape of the whole is such that, with the dragon's-head pointed straight forward and the tail down, the jade forms a fine grip (or handle) for a large army or navy revolver or a rapid-fire gun. The body is carved in relief and incised with designs such as are familiar on the ancient bronzes. Length, $6\frac{1}{4}$ "; height, $3\frac{1}{8}$ ".

911. One Bronze Bowl. Sung. Chinese.

Ovoidal on a bold foot, with narrow, flat, out-turned rim; two animal-head loop and loose-ring handles, the heads in low relief, about midway of the sides. Part of a sacrificial vessel, the circular bottom being pierced throughout in narrow slits, vertical, horizontal and oblique, for the percolation of steam or the draining of liquid. The exterior has an eccentric decoration of scrolls, pellets and indeterminate designs painted in red and white; over the animalistic-heads of the handles, which have been thickly covered with the red paint, the pigment now resembles dried and decomposing sealing wax, while where it remains in the decorative patterns it is of soberer hue. Dark olive, brown, rust-red and purple patina, with thick incrustations of malachite-green, besides brown, yellow and sandy earth incrustations, on the exterior; the interior is thinly incrustated in green and purplish-brown notes with characteristic patina, much dulled by earthy adhesions. Height, $3\frac{3}{8}$ "; diameter, $6\frac{3}{8}$ ".

Miscellaneous

912. One Mural Sculptured Tablet in Soft, Chalky Stone, irregularly broken from its place, set into a quadrangular wooden frame. Egyptian.

The face of the stone is carved, intaglio-cameo, with a human figure of characteristic Egyptian type and dress, standing, and seen at something more than half-length in the fragment as preserved. The figure is squarely to the front; the head is turned toward the left so that the face is in profile. Both hands are held before the breast, a little above elbow-height, and in each is held the slender rod of a banner or whisk, the rod reaching above the shoulder and the banner there dropping from it in three folds, leaves or sections, to the end of the carrier's elbow. Only the banner in the right hand is to be seen, owing to the limits of the fragment. On the left of the fragment a woman's hand and forearm come into view, on the wrist a deep bracelet, in the hand two slender rods which might be handles of whip, fan or banner, and swirling over the arm a long fillet or streamer. This hand and arm are painted a warm, coppery flesh color; the figure of the carrier, in polychrome, exhibits a dull, weathered sandstone-red, a vivid blue and yellow, green and other colors, and the chalk-whiteness of the stone was softened by a coat of buff, which has disappeared in patches. (Restorations.)

Height, 22"; width, 20½".

913. One Stone Sculptured Statue of Kwanyin, Standing, at Full Length. Tang. Chinese.

Her feet are missing; a large circular halo, solid, carved in the same piece of stone. Her arms stand well out from her body, and both are bent forward at the elbow, both hands then being turned upward in front of her. The right hand is palm-outward, and holds between thumb and index finger a bud, the other three fingers pointing upward. (Tip of second finger broken.) The left hand is turned palm-inward, and the first finger curls over toward the thumb. The other three fingers are broken. The goddess wears long clinging robes, with a sash or streamers falling gracefully over her forearms, and jeweled necklaces and long pendants modeled in relief. She wears also an elaborate headdress and crown. At the border of the halo are seven seated figures of attendants, modeled in relief. Ancient painting, some in red, in black and in yellow-white, and also gilding, is to be seen on the statue, all around, and on the halo, and where the surface of the stone comes to view, which is in large areas, it shows a smooth, leaden-gray patina. There are also areas of slight incrustations.

Height of figure, 27", to top of halo, 32½"; width of figure, at arms, 8½"; diameter of halo, 13¼".

On wood stand.

Miscellaneous

914. **One Stone Sculptured Head of Jizo, from an heroic statue. Wei. Chinese.**
 The god is represented as bald or with shaven head, and with the long, Buddhistic ear lobes. His features are delicate, refined, almost childlike, yet express a superb dignity and seem at the same time to relax in a benign smile. The nose and mouth are both small. The stone is grayish, with a rich and brilliant black patina on one side of the head and face, and a soft russet-yellow patina on the other side of the head. The right side of the head, back of and below the upper tip of the ear, is broken away, and the long lobe of the left ear is for the most part gone.
 Height, $13\frac{1}{4}$ "; width, 8"; depth, $8\frac{1}{2}$ ".
 On wooden stand.
915. **One Stone Sculptured Head of an Aged Man. Wei. Chinese.**
 He has the shaven pate of a priest but with cheeks gashed, each with two vertical slits beyond the ends of the mouth. The mouth is drawn, the lips slightly pursed, and the brows are knit, with deep wrinkles crossing the forehead. The ears have not the Buddhistic elongated lobes. The neck is sinewy. The stone is a grayish black, and the head has been anciently painted. Much of the pigment remains, but so altered by time that its original color is not determinable, paint, patina and thin incrustations mingling now and giving the surface a coating of confused hue—grayish, warmed by a suppressed red, again russet, with touches of yellow and areas of black. (End of nose broken.)
 Height, $7\frac{5}{8}$ "; width, 5"; depth, $5\frac{1}{2}$ ".
916. **One Stone Sculptured Head of Kwanyin coronetted, from an heroic statue. Tang. Chinese.**
 Carved with a marvelous grace of power and expression. The deess is all but smiling, yet wears a mien of divine composure, dignity and comprehension. She has a jeweled headdress, carved in relief with much detail, which has all the appearance of an elaborate crown, and streamers issue from it, falling gracefully back of her ears. The headdress retains in agreeable measure notes of its dark vermilion, golden-yellow and black painting, and the face, with clinging vestiges of ancient painting, has taken a patina of mottled tones as engaging as they are difficult to designate. (Broad chip out of chin.)
 Height, $14\frac{1}{2}$ "; width, $9\frac{1}{2}$ "; depth, $9\frac{3}{4}$ ".
 On wooden stand.

Miscellaneous

917. One Glass Dish. Tang. Chinese.

Circular, shallow and ovoidal, on a low foot, the lip a plane circle but the body gently fluted, or bulbous, in its contour, being fashioned as a conventionalized lotus flower, its foot the lotus stem. Delicate, translucent glass of brilliant, deep, intense sapphire-blue. The chemistry of the earth has given the glass a minutely granular, infinitesimally crackled aspect, and over the greater part of the surface a light silvery-gray tone, which far from detracting from, enhances the richness of the blue.

Diameter, $5\frac{5}{8}$ "; height, $1\frac{2}{16}$ ".

918. One Bronze Ornamental Handle. Han. Chinese.

An animal-head and drop-loop side handle from a bronze sacrificial vessel, the head modeled in the round, hollow, with conical mound-shaped horns, or ears, and the loop dropping from its muzzle and returning by right-angle turn to the plane of the vessel's side. The animal's features are incised. Gray-green patina and thick earth incrustations of light gray color, both outside the entire ornament and in the interior of the head.

Height, $2\frac{1}{8}$ "; length of head, $1\frac{5}{8}$ ".

919. One Bronze Ornament. Chou. Chinese.

Said to be a chariot ornament. A strip of metal varying from three-sixteenths to one-quarter of an inch in thickness, and from seven-sixteenths of an inch to half an inch in width, flat on the bottom and on the top modeled in low relief and by incision as the slender, lizard-like body of a dragon, the monster's head spreading well beyond the sides of the body. Body and head follow a gentle curve. On the under side are two deep transverse loops, the full width of the body. Thin black and brown patina and dense, thick green patina, with heavy earth incrustations. (Similar to Nos. S. I. 920, 921 and 922.)

Length, $5\frac{1}{4}$ "; width of head, $\frac{7}{8}$ of 1".

920. One Bronze Ornament. Chou. Chinese.

Said to be a chariot ornament. A strip of metal varying from three-sixteenths to one-quarter of an inch in thickness, and from seven-sixteenths of an inch to half an inch in width, flat bottom and on the top modeled in low relief and by incision as the slender, lizard-like body of a dragon, the monster's head spreading well beyond the sides of the body. Body and head follow a gentle curve. On the under side are two deep transverse loops, the full width of the body. With the exception of a few points where the brown metal comes to the surface, the whole object is heavily coated with green and reddish-brown patina, and gray and brown earth incrustations. (Similar to Nos. S. I. 919, 921 and 922.)

Length, $5\frac{1}{2}$ "; width of head, $\frac{7}{8}$ of 1".

Miscellaneous

921. **One Bronze Ornament. Chou. Chinese.**
Said to be a chariot ornament. A strip of metal varying from three-sixteenths to one-quarter of an inch in thickness, and from seven-sixteenths of an inch to half an inch in width, flat on the bottom and on the top modeled in low relief and by incision as the slender lizard-like body of a dragon, the monster's head spreading well beyond the sides of the body. Body and head follow a gentle curve. On the under side are two deep transverse loops, the full width of the body. Excepting a few spots where the brown metal shows, the whole is covered by a thick coating of dense green patina and gray and brown earth. (Similar to Nos. S. I. 919, 920 and 922.) Length, $5\frac{9}{16}$ "; width of head, $\frac{7}{8}$ of 1".
922. **One Bronze Ornament. Chou. Chinese.**
Said to be a chariot ornament. A strip of metal varying from three-sixteenths to one-quarter of an inch in thickness, and from seven-sixteenths of an inch to half an inch in width, flat on the bottom and on the top modeled in low relief and by incision as the slender, lizard-like body of a dragon, the monster's head spreading well beyond the sides of the body. Body and head follow a gentle curve. On the under side are two deep transverse loops, the full width of the body. Bits of a thick wire held by the dragon project at the sides of the nose. Thickly incrustated with a green patina and grayish earth accumulations, through which occasional patches of the metal come to the surface, showing a thin, dark purple-brown patina. (Similar to Nos. S. I. 919, 920 and 921.) Length, $3\frac{3}{4}$ "; width of head, $\frac{7}{8}$ of 1".
923. **One Bronze Ornament. Wei. Chinese.**
Standing figure of a lion, with all four legs well spread, solid, but with the under part of the body hollowed out. The animal wears a sort of harness and saddle, supporting an anvil-shaped pedestal on its back, and its tail is curled up against the anvil, which on top is bored with a small hole for the supporting-pin of some other object. Gilded. Black and green patina and yellowish-gray earth incrustations. Height, $1\frac{1}{4}$ "; length, $1\frac{3}{8}$ ".
924. **One Large Jade Seal. Chinese.**
Cut from a piece of dark gray jade. The polished base is square and measures five inches on each side and two and three-sixteenths inches in height. Above the base a handle rises two and three-sixteenths inches, strongly carved in relief, representing two dragons headed in opposite directions. The lower surface shows characters, cut in low relief, reading: "Seal of Huang Ti Emperor." Traces of red ink. Height, $4\frac{1}{2}$ "; width, 5".

Miscellaneous

925. **One Oblong Lacquered Table. Ch'ien-lung. Chinese.**
Flat top, deep sides resting upon four legs. The entire outer surface is covered with thinly applied black lacquer, into which decorations are incised. The top shows designs of conventionalized intertwining blossoms and vines, the sides display a characteristic fret motive, all designs being embellished in gilt and colors.
Length, 73"; width, 36"; height, 33".
926. **Two Lacquered Chairs. Ch'ien-lung. Chinese.**
Duplicates—each resting on four legs and having an arm on two sides. The entire outer surface is covered with thin lacquer over which designs, including buildings, scrolls, etc., appear in gilt and color.
Height, 39"; depth, 24".

INDEX

MISCELLANEOUS

Bone
Chinese
Chou
Sung

52
100, 106
100, 106
106
100

Bronze

52, 53, 54, 55, 56, 57,
58, 59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69,
70, 71, 72, 73, 75, 76,
77, 78, 79, 80, 81, 82,
84, 85, 86, 88, 90, 91,
92, 93, 94, 95, 96, 97,
98, 99, 100, 101, 102, 103,
104, 107, 108, 109, 110, 111,
112, 115, 117, 118, 119, 120,
121, 122, 127, 128, 129, 130,
131, 132, 133, 134, 135, 136,
141, 142, 143, 144, 145, 148, 149

American

Saint-Gaudens, Augustus

Chinese

52, 53, 54, 55, 56, 57,
58, 59, 60, 61, 62, 63,
64, 65, 66, 67, 68, 69,
70, 71, 72, 73, 77, 78,
79, 80, 81, 82, 84, 85,
86, 88, 90, 91, 92, 93,
94, 95, 96, 97, 98, 99,
100, 101, 102, 103, 104, 107,
108, 109, 110, 111, 112, 115,
117, 118, 119, 120, 121, 122,
127, 128, 129, 130, 131, 132,
133, 134, 135, 136, 141, 142,
143, 144, 145, 148, 149

Chou

56, 61, 62, 63, 64, 84,
91, 122, 148, 149

Han

52, 53, 55, 57, 58, 59,
60, 61, 62, 63, 64, 65,
66, 67, 69, 71, 77, 78,
79, 81, 84, 86, 93, 94,
98, 99, 100, 102, 111, 115,
121, 122, 127, 128, 130, 134,
136, 141, 142, 143, 148

Han, or earlier

Ming

Sung

60, 64, 65, 66, 67, 68,
69, 70, 71, 72, 78, 81,
90, 92, 93, 94, 95, 96,
97, 98, 99, 102, 103, 107,
108, 109, 112, 118, 119, 120,
121, 131, 132, 133, 135, 144, 145

Tang

64, 67, 68, 69, 72, 73,
78, 80, 82, 85, 88, 92,
98, 100, 101, 103, 104, 107,
117, 118, 120, 128, 129, 130,
131, 132, 133, 134, 135, 143

Tang (?)

57, 81

Wei

52, 53, 54, 55, 56, 57,
59, 60, 68, 71, 72, 73,
77, 81, 85, 90, 91, 92,
93, 94, 95, 96, 97, 98,
100, 101, 102, 108, 109, 110,
111, 115, 117, 118, 120, 128,
130, 144, 149

Corean
Japanese

54, 55
55

Carpet
Chinese
Ming

116
116
116

Glass
Chinese
Tang

87, 148
87, 148
87, 148

Iron
Chinese
Han
Sung
Tang

58, 69, 103, 142
58, 69, 103, 142
58, 103
69, 142
69

Ivory
Chinese
Sung
Sung, or earlier

107, 142
107, 142
107
142

Jade

53, 74, 79, 80, 86, 104,
105, 106, 114, 123, 124, 125,
126, 127, 132, 136, 137, 138,
139, 140, 141, 145, 149

Chinese

53, 74, 79, 80, 86, 104,
105, 106, 114, 123, 124, 125,
126, 127, 132, 136, 137, 138,
139, 140, 141, 145, 149

Chou

Han

Han, or earlier

Ming

Sung

Tang

Wei

Wei, or early Tang

105, 114, 124, 125, 139, 140, 141
74, 86
127
104, 106, 123, 125, 132, 139, 145
104, 105, 140, 141
125, 126
114

Lacquer

Chinese

Ch'ien-lung

Ming

Sung, or Tang

82, 83, 150
82, 83, 150
150
82
83

Malachite

Chinese

Tang

107
107
107

Marble

Chinese

Tang

Wei

54, 122
54, 122
122
54

INDEX

MISCELLANEOUS—Continued.

Mother-of-Pearl	105
Chinese	105
Tang (?)	105
Pewter	74, 79
Chinese	74, 79
Han	74, 79
Rug	116
Chinese	116
Ming	116
Silver	108, 112, 113, 114
Chinese	108, 112, 113, 114
Han	112, 113
Sung	108, 112, 113, 114
Stone	89, 90, 127, 131, 146, 147
Egyptian	146
Chinese	89, 90, 127, 131, 146, 147
Sung	127, 131
Tang	146, 147
Wei	147
Wei, or Tang	90
Terra Cotta	91
Chinese	91
Tang	91
Velvet	80, 87, 115, 116, 117, 123, 136
Chinese	80, 87, 115, 116, 117, 123, 136
Ch'ien-lung	80, 115
K'ang-shi	87, 123
Ming	116, 117, 136

ORIENTAL PAINTINGS

Chinese	6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 33, 34, 35, 36, 37, 38, 39, 40
Artist Unknown	6, 7, 8, 30, 37, 38, 39
Chang Kwan	19
Chang Mei	23
Chao Pa	18
Chao Tai-lien	40
Chao Zang-tsang	11
Ch'ên Yung, also known as So-wêng	22
Chiang Kwan-tao	28
Ch'ien Hsüan, also called Ch'ien Shun-chü and Ch'ien Yu-tan (Sensen—Japanese name)	30, 34
Chi Zeh	22
Chou Fang, second name Chong Yuan	9, 24
Chou Wên-chü	21
Chü Jan, Priest	10
Fan K'uan, also called Fan Chung-cheng (Hankuan—Japanese name)	21
Han Huang	29

Han Kan (Kan-kan—Japanese name)	
Attributed to	30
Ho Sen-chen	16
Hsia Kuei, also known as Yu-yu	27
Hsia Kuei, also known as Yu-yu, Attributed to	6, 16, 17
Hsu Hsi (Joki—Japanese name)	24
Hu Huan, Kitan Tartar Artist	33
Hui Tsung, Emperor (Kiso Kotei—Japanese name)	7, 35
I Yuan-chi (I-gen-kitsu—Japanese name)	23
Kao Wei Pao	23
Kon Kai	20
Ko-ssu (Tapestry)	8, 12, 13, 26
Kuan Hsiu	18
Kuan Hsiu, Attributed to	9
Ku K'ai-chih (Ko-gai-shi—Japanese name). Copied after	27
Kuo Hsi (Kwakki—Japanese name)	9
Li Chao-tao (Rishodo—Japanese name)	35
Li Ch'êng (Ri-sei—Japanese name)	9, 28, 34
Li Chung	14
Li Lung-mien, another name is Li Kung-lin (Ri-riu-min — Japanese name)	23
Li T'ang, also known as Hsi-ku (Ri-tó—Japanese name)	33
Li Tsing N'oh	11
Li Yeu	20
Li Yüan Chi	10
Ma Yüan (Ba-yen—Japanese name)	14, 22, 33
Mi Fei (Bei-gen-sho—Japanese name)	23
Ni Nian-tao	12
Ni Tsan, Literary name Yun Lin (Unrin—Japanese name)	11
Pien Luan	13
Shü Sung Zi	10
Shu Tao-ning	17
Sing Cheng	27
Su Han-ch'en	1
Tai Sung	33
T'ang Yin, also known as T'ang Li-lu	13
Tche Ba	33
Tsao Chang	19, 26
Tsa Pao	26
Ts'ui Po, second name is Tzu-shih	1
Wang Chien	4
Wang Yüan, second name is Wang Jo-sui (Woen—Japanese name)	4
Yen Li-pên (En-riu-hon—Japanese name)	2
Yen Ssu-an	1
Yen Wên-kuei	3
Yuan Li-tai	1
Zeh Cha	1
Japanese	31, 32, 33
Mitsunaga, Tosa, Copies of	31, 32, 33

INDEX

ORIENTAL POTTERY

Chinese	41, 43, 44, 45, 46, 47, 48, 49, 50, 51
Chien	41, 43
"Chün-yao"	41, 46
Han	47, 48, 50
"Kieng-yao"	44
Ma-chun	47
Sung	41, 43, 44, 46, 49, 50, 51
Tang	43, 45
(Tenmoku)	41, 43
T'zu-chou	44
Wei	48, 49
Yuan	47
Corean	42
Korai	42
Tibetan (?)	42

METCALF, WILLARD L.

Blossom Time (oil)	4
--------------------	---

MURPHY, J. FRANCIS

Frostbitten Wood and Field (oil)	5
----------------------------------	---

THAYER, ABBOTT H.

Winged Figure Seated Upon a Rock (oil)	3
--	---

TRYON, DWIGHT W.

Afternoon (pastel)	1
After Sunset—Looking East (pastel)	1
A Northeaster (pastel)	1
A Misty Morning (pastel)	2
A Shift of Wind from East to Northwest (pastel)	1
Before Sunrise (pastel)	1
Drifting Clouds and Tumbling Sea, (pastel)	1
Early Evening—Looking East (pastel)	2
East Wind (pastel)	1
Moonlight (pastel)	2
Moonlit Sea (pastel)	1
Night (pastel)	1
Northeast Wind (pastel)	2
Northwest Wind (pastel)	2
Sunrise (pastel)	1
Sunrise (pastel)	1
The Sea—Evening (pastel)	1
The Sea—Night (pastel)	2

Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore;

Know all men by these presents, that said Charles L. Freer of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and to Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part, and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this first day of May, 1916.

CHARLES L. FREER (*Seal*)

Signed, sealed and delivered
in presence of

SMITHSONIAN INSTITUTION,
by

EUGENE MEYER, JR.,
As to Charles L. Freer.

CHARLES D. WALCOTT,
Secretary.

JOHN U. PERKINS,
As to Smithsonian Institution.

(*Seal*
Smithsonian Institution)

An Appendix (VIII)
to
An Inventory

An Appendix (VIII)
to
An Inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1918

CONTENTS

DWIGHT W. TRYON.	
Oil Paintings	1
Pastels	1
THOMAS W. DEWING	
Oil Paintings	2
Pastels	2
GARI MELCHERS	
Oil Painting	3
WILLARD L. METCALF	
Oil Painting	4
JOHN S. SARGENT	
Oil Painting	5
GEORGE deFOREST BRUSH	
Oil Painting	6
JAMES McNEILL WHISTLER	
Oil Painting	7
Pastels	7
ORIENTAL PAINTINGS	9
ORIENTAL POTTERY	87
MISCELLANEOUS	113

The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

DWIGHT W. TRYON.

OIL PAINTINGS

Evening—Late October.

On wood panel—Oblong, 42" x 29".

Signature "D. W. Tryon, 1916," at lower left hand corner.

Autumn Night.

On wood panel—Oblong, 14" x 10".

Signature "D. W. Tryon," at lower left hand corner.

Autumn—New England.

On wood panel—Oblong, 30 $\frac{1}{8}$ " x 20 $\frac{1}{8}$ ".

Signature "D. W. Tryon, 1916-7," at lower right hand corner.

Portrait of D. W. Tryon.

On wood panel—11" x 9".

Gift from the artist.

PASTELS

Afternoon Clouds.

On cardboard—Oblong, 11 $\frac{1}{2}$ " x 7 $\frac{5}{8}$ ", exposed surface.

Signature "D. W. Tryon, 1916," at lower left hand corner.

Rocks, Sea and Sky. Morning—Wind N. N. E.

On cardboard—Oblong, 11 $\frac{1}{2}$ " x 7 $\frac{5}{8}$ ", exposed surface.

Signature "D. W. Tryon, 1916," at lower right hand corner.

American Paintings, Drawings, Sketches

THOMAS W. DEWING.

OIL PAINTINGS

An Artist.

On canvas—Upright, 25" x 19".

Signature "T. W. Dewing," at lower right hand corner.

Black and Rose.

On canvas—Upright, 23¾" x 17½".

Signature "T. W. Dewing," at lower right hand corner.

PASTELS

.....
Standing figure facing the right, both arms extended outward.
Costume orange, yellow and black.
On cardboard, gray ground—Upright, 10⅜" x 6⅞".
Signature "T. W. Dewing," at lower right hand corner.

.....
Standing figure facing the left. Costume gray and black.
On cardboard, gray ground—Upright, 10⅜" x 6⅞".
Signature "T. W. Dewing," at lower right hand corner.

American Paintings, Drawings, Sketches

GARI MELCHERS.

OIL PAINTING

Portrait of Mrs. Frederick M. Alger.

On canvas—Upright, $31\frac{1}{2}''$ x $24\frac{1}{2}''$.

Signature "Gari Melchers," at upper left hand corner.

American Paintings, Drawings, Sketches

WILLARD L. METCALF.

OIL PAINTING

The White Pasture.

On canvas—Oblong, 29" x 26".

Signature "W. L. Metcalf, 1917," at lower right hand corner.

American Paintings, Drawings, Sketches

JOHN S. SARGENT.

OIL PAINTING

Breakfast In the Loggia.

On canvas—Oblong, 28" x 20".

Signature "John S. Sargent," at upper left hand corner.

American Paintings, Drawings, Sketches

GEORGE deFOREST BRUSH.

OIL PAINTING

Head, Mrs. Brush.

On canvas—Upright, 17" x 13 $\frac{3}{4}$ ".

Signature "Geo. deForest Brush," in extreme upper right hand corner.

American Paintings, Drawings, Sketches

JAMES MCNEILL WHISTLER.

OIL PAINTING

The Music Room.

On canvas—Upright, 38" x 28½".
Unsigned.

Gift from Colonel Frank J. Hecker.

PASTELS

The Steps.

On brown paper—Oblong, 11½" x 7½", exposed surface.
Signature Butterfly, at center near right hand margin.

Gift from Mrs. H. O. Havemeyer.

Winter Evening.

On brown paper—Upright, 11" x 7", exposed surface.
Signature Butterfly, slightly below center near right hand margin.

Gift from Mrs. H. O. Havemeyer.

Nocturne—San Giorgio.

On brown paper—Oblong, 10¾" x 7", exposed surface.
Signature Butterfly, near lower right hand corner.

Gift from Mrs. H. O. Havemeyer.

Campo S. Marta—Winter Evening.

On brown paper—Oblong, 10¾" x 7", exposed surface.
Signature Butterfly, near lower right hand corner.

Gift from Mrs. H. O. Havemeyer.

Sunset in Red and Brown.

On brown paper—Upright, 10¼" x 6½", exposed surface.
Signature Butterfly, at bottom near right hand corner.

Gift from Mrs. H. O. Havemeyer.

Oriental Paintings

SCREEN

151. (132) **By an Unknown Artist. School of Iwasa Mataheli.**
Flourished 1600—1640. Ukiyoe. Japanese.

One two-fold screen.

Painted on paper, in colors and gold.

A garden scene. This screen represents a party of men and women seated within a screened enclosure under large trees at the left, resting, conversing, and playing games. Graceful figures of men and girls wander back and forth in the garden about the enclosure, and children run past, through the foreground. The lower part of white temple is shown along top of painting. Prevailing colors of costumes and scenery, are red, black, gray and white, all painted upon a rich dull gold ground. Great variety and charm are shown in the activities and expressions of the figures.

Without signature.

Height of painting, $40\frac{3}{4}$ "; width, $40\frac{1}{2}$ ".

Height of screen, $52\frac{1}{2}$ "; width, $57\frac{1}{2}$ ".

PANELS

124. (129) **Attributed to Kuo Chung-shu, native of Lo-yang.**
Early Sung. Chinese.

Painted on silk, in ink.

Mountainous landscape with lake on left. Low pavilions are built on piles over the water, on either side of the lake. Gaunt, leafless trees and a bridge are shown in the foreground, and a towering mountain reaches beyond the top of the picture on the right. A small figure with large umbrella, is walking along the shore of the lake towards one of the pavilions.

Without signature. Three seals.

(This picture was removed from album No. S. I. 5, and remounted in panel form.)

Height, $11\frac{7}{8}$ "; width, $11\frac{1}{8}$ ".

125. (130) **Attributed to Chu Whai-chin. Sung. Chinese.**

Painted on silk, in ink and tints.

The solitary fisherman. Circular painting of a whirlpool coursing between rock walls and grottos, and a fisherman seated upon a pathway at the right, beneath a gnarled, overhanging pine tree.

Without signature or seal.

(This picture was removed from album No. S. I. 5, and remounted in panel form.)

Height, $9\frac{1}{4}$ "; width, $9\frac{5}{8}$ ".

Oriental Paintings

PANELS

126. (131) **Attributed to Chao Ch'ien-li (also known as Chao Pa-chü). Flourished 1127—1162. Sung. Chinese.**
 Painted on deep, warm brown silk, in colors.
 A scholar reading in his boat. Landscape showing distant blue and green mountain peaks, and in the foreground a scholar lying in his boat near a group of bamboos.
 Without signature. One seal in lower left corner.
 Silk badly broken in vertical lines down left and center.
 (This picture was removed from album No. S. I. 5, and remounted in panel form.)
 Height, $8\frac{1}{4}$ "; width, $9\frac{3}{8}$ ".
127. (132) **Attributed to Mi Yo-jen (son of Mi Fel). Sung. Chinese.**
 Painted on golden brown silk, in ink.
 Landscape and clouds. In the foreground a lake, and small boat containing one figure. Two groups of houses beyond, at foot of a large rounded mountain which is partially hidden by a long, low cloud.
 Without signature. One seal in upper right and one along left edge.
 (This picture was removed from album No. S. I. 5, and remounted in panel form.)
 Height, $8\frac{1}{8}$ "; width, $10\frac{1}{8}$ ".
128. (133) **Attributed to Su Shih (also known as Su Tung-p'ao). Sung. Chinese.**
(Sotoba—Japanese name.)
 Painted on silk, in ink.
 Bamboo sprays. A circular painting of bamboo branches and foliage, crossing the picture from lower right to upper left, the long, black leaves powerfully depicted on slender stems.
 Without signature. A gourd-shaped seal and part of a large, square one at lower right. One small, square seal along top.
 (This picture was removed from album No. S. I. 5, and remounted in panel form.)
 Height, $8\frac{1}{2}$ "; width, $9\frac{1}{4}$ ".
129. (138) **By an Unknown Artist. Sung. Chinese.**
 Painted on silk, in ink and tints.
 A bird and swaying stems. A gray and black bird is perched upon the top of a broken tree trunk in the center of the picture. At the left long grasses and slender, bending stems. Inscription along left edge. Two seals below it, and part of a seal at right edge. Silk stained.
 (This picture was removed from album No. S. I. 24, and remounted in panel form.)
 Height, 7"; width, $8\frac{7}{8}$ ".
130. (139) **By an Unknown Artist. Period Unknown. Chinese.**
 Painted on silk, in ink.
 Man sailing in hollow tree. Circular painting of a man crossing the sea, seated in the hollow of a tree. A pale mist rises over the water.
 Without signature or seal. Silk stained and broken.
 (This picture was removed from album No. S. I. 24, and remounted in panel form.)
 Height, $9\frac{5}{8}$ "; width, $10\frac{5}{8}$ ".

Oriental Paintings

PANELS

131. (140) **By an Unknown Artist. Period Unknown. Chinese.**

Painted on silk, in ink and colors.

Two mandarin ducks and a leafless tree. A circular landscape showing a bank on which there is a bare, twisted tree and a clump of green bamboos. Below this bank on the shore of a lake, two small mandarin ducks with gaily colored plumage, show themselves.

Without signature. Four seals along right side and two on left.

(This picture was removed from album No. S. I. 24, and remounted in panel form.)

Height, $9\frac{1}{4}$ "; width, $9\frac{3}{4}$ ".

132. (141) **By an Unknown Artist. Period Unknown. Chinese.**

Painted on silk, in ink and tints.

Winter landscape. A road in the foreground winds around a mountain and disappears into the distance on the right. Upon it a man is traveling on horseback, followed by his servant. Some distance ahead, an older man is shown walking with a staff. Trees, in tints of pink and green, are at the left edge of the painting. High mountains in the distance.

Without signature or seal. Silk broken.

(This picture was removed from album No. S. I. 24, and remounted in panel form.)

Height, $9\frac{1}{8}$ "; width, $8\frac{7}{8}$ ".

KAKEMONO

501. (1044) **By Wang Liang-chen. Yuan. Chinese.**

Painted on paper, in ink.

Wind-blown grapevine. From the upper right a long, pendant branch of a mature grapevine enters the picture, swinging downward in a long and full ogee curve, its lowest leaf touching the bottom of the panel, and all the leaves and swaying stems driven leftward in a lively breeze. Tendrils curl about the smaller stems and reach out into space, and grapes in clusters and bunches are seen above on the left, midway on the right, and on the left again below. High on the right, the end of another thick branch of the vine enters the view, just below the greater branch, and from it hangs a large bunch of grapes. High on the left is the moon.

Signature and two seals near the center, toward the right. Received as a kakemono but mounted afterward in pane form.

Height, 73"; width, $23\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

502. (978) (**Falsely signed.**) **Attributed to Yuan Tsing. Tang. Chinese.**

Painted on silk, in colors.

Portrait of a lady. Full-length standing figure of handsome, slender young woman with an oval face and arching eyebrows, pictured facing the left three-quarters front. Most modern she is, a living figure of the day—a striking characteristic nearly always to be noted inescapably in the Tang portraits. She stands in reflective attitude, her head inclined forward. Her right arm emerges bare from her flowing sleeve, and is bent at the elbow, the hand being raised toward a puff of her luxuriant black hair, which is dressed with a green and gold foliar ornament. Her flowing robes of rich brocade or embroideries are in soft and delicate tones of brown, red and green, with touches of white and lines of black.

Signed at lower left: "Yuan Tsing," an unreliable signature coarsely done and badly rubbed.

Label on the back of panel mentions the same painter as a Tang artist.

Received as a kakemono but mounted afterward in panel form.

Height, 51½"; width, 20⅛".

Oriental Paintings

KAKEMONO

503. (1045) **By an Unknown Artist. Tempei. Japanese.**

Painted on silk, in colors and gold.

The Horo-Kaku Mandala, or mandala picturing "the great edifices of architectural magnificence." An inscription evidently descriptive is written in gold at the center of the lower part, but unfortunately it is in large part obliterated through the wear of time; it discloses, however, the date: Tempei Hoji, seventh year—A. D. 763. The composition is a rich and brilliant one, with an affluence of gold displayed in the setting-forth of the figures and the leading architectural features. In the center, as in a court of great temple garden, is the Amida Triad, the Buddha enthroned under a sacred and regal canopy, with Kwannon on his left and Seishi on his right, each likewise seated on a lotus and haloed. The group is surrounded by heavenly figures, all facing forward and looking down upon a lotus pond in gold which spreads over the foreground. In the pond are nude figures, bathing, the great green leaves of the lotus rise out of the water, and pink and white blossoms floating on it bear celestial beings ensconced amid the petals, while boats carry other passengers and mandarin ducks are aswim. Embracing the pond and court, and filling the background, are temple buildings and terraces with innumerable figures, male and female, in many postures. Bordering this principal picture, on the sides and across the bottom, are series of small pictures, representing scenes in the daily life and duties of Sakyamuni, and outside these is a complete border in conventional floral design, followed by a very narrow border or band of detached conventional figures of floral origin. At either side of the small scenes from daily life of Sakyamuni, are columns of inscriptions in gold, in exquisite calligraphy, explanative of the subjects, but partially obliterated.

This mandala was secured from a small temple among the Tachibana-dera of Takiachi, in the Province of Yamato. On the back of the panel, and also on the box which contained the painting when it was in kakemono form, is an inscription saying that the mandala was remounted by Nakajima of Kuwana, in the Province of Ise, in propitiation and for the furtherance of the happiness of his ancestors in heaven, in the seventh year of Genroku—A. D. 1694.

Received as a kakemono but mounted afterwards in panel form.

Height, 70½"; width, 64".

Oriental Paintings

KAKEMONO

504. (1077) **Attributed to Lu Hao-yen (also known as Lu Hung-yl).**

Tang. Chinese.

Painted on silk, in ink.

Returning home in the moonlight. A scene of evening mist in the mountains. In the foreground a horseman is arriving at his home. He is preceded by his attendant—a groom has gone ahead to open the door for him. One very tall pine tree is above them on the right, and a bamboo grove partially hides the fence, near the entrance gate. At the left a stream is coursing between rocks, and the mist floats back through the valley, encircling a big curving mountain and filling the farther hollow with light misty atmosphere. The moon and distant peaks are shown at the upper left.

Without signature. Imperial seal on right at top of painting, a circular seal near the moon, and two seals in the mist below. One small seal in lower left corner and two on the right of the large pine tree.

A long manuscript on light brown paper on back of panel, written by the Hermit Mei-an, states that this picture was painted by Lu Hao-yen. It also gives a brief sketch of the painter's life.

Label on back of panel attributes the painting to Lu Hao-yen. Received as a kakemono but mounted afterward in panel form. Height, $60\frac{3}{4}$ "; width, $41\frac{7}{8}$ ".

Oriental Paintings

KAKEMONO

505. (1078) (**Falsely signed.**) **Attributed to Wang Wei (also known as Mo Keih). Born 699. Tang. Chinese.**
(**Omakitsu Oi—Japanese name.**)

Painted on silk, in ink and tints.

Snow scene. This picture is an idealized conception of the mountainous formation of earth in the Province of Szechuan. Great hills rise from valleys, through the lowest of which a river flows fed by streams falling from the higher elevations. Large trees appear at the edges of the precipitous cliffs, growing almost horizontally out from their roots; and the earth itself has been gouged by the elements. In the foreground there is a fine group of pine trees near the river. Men and horses are crossing the narrow bridge at the right, and nearing the settlement of low houses just beyond. The timbered roadways up the mountains are visible on both the right and left, built out from the edges of the cliffs and continuing almost to the summits of the mountains. The brown silk has a warm pinkish tone and there are tints of green and of red used in the foliage, as well as colors on the travelers' costumes. Silk broken and repaired.

Signature and seal of Wang Wei, on lower left edge. Five seals in all; one in upper left, two in lower left, and two in lower right.

Four manuscripts and a label on back of panel; the first manuscript is large and on brown paper. It reads: "Snow scene by Wang Wei," and is followed by praise for the artist. The second manuscript is below this and on the right. It was written and signed by Chang Ching-pu, Ming. The third and fourth manuscripts are both shorter, the upper of the two was written by Lu Fu-tsin of the Tao Kuang reign; and the lower one is an extract from a criticism on painting by a Sung artist.

Label on back of panel attributes this painting to Wang Wei. Received as a kakemono but mounted afterward in panel form. Height, 73¾"; width, 38".

Oriental Paintings

KAKEMONO

506. (1079) Attributed to Yen Li-pên. Flourished 628—668.

Tang. Chinese.

(En-riu-toku—Japanese name.)

Painted on silk, in colors.

Celebrating the Fifth Moon Festival at the Han palace. A large palace nearly fills the picture, its beautiful curving roofs reaching to the tops of the pine trees, and its blue, red and gold decorations giving a fairy-like quality to the scene. In the open doorway and upon the terraces in the foreground, are many tall, slender maidens, gowned luxuriously and wearing jewels and crowns. Two women and two children are on the right approaching the entrance, one of the women holding before her a large, circular red and white gong or tray. Just within the gate a maiden kneels before a tall, lighted candle. In a further pavilion a child, guarded by his mother, is kneeling upon a long seat, watching the ceremony. Flowering bushes make the court gay in color, and the extensive use of delicate gold, enriches the entire scene.

Without signature. One seal in upper right, four in lower left.

The manuscript on back of panel, written by Tung Hao, Ming, attributes this painting to Yen Li-pên and gives the title of the picture.

Received as a kakemono but mounted afterward in panel form. Height, 63 $\frac{1}{8}$ "; width, 41 $\frac{3}{4}$ ".

507. (1256) Attributed to Kuan Tung. Late Tang and Early Five Dynasties. Chinese.

Painted on silk, in ink and tints.

A mountainous winter landscape. Tall, snow-covered peaks rise centrally in the distance, lower heights extending into the foreground and sloping abruptly down to the valley level. Many finely executed trees crown the ridges and slopes, and three groups of temple buildings are seen; one situated upon a distant mountain summit, the second below, in the right middle distance, and the third in the immediate left foreground approached by men and three horses. Timbered highways appear throughout the scene. In the valley a river winds forward to the immediate right foreground where low buildings and trees are grouped, and where a small craft is anchored near the shore. Silk much damaged and repaired, especially at top. Faint indications of ancient inscriptions in upper left corner.

Without signature. Two seals in lower corner.

Label on back of panel attributes this painting to Kuan Tung.

Received as a kakemono but mounted afterward in panel form. Height, 39"; width, 20".

Oriental Paintings

KAKEMONO

508. (1081) **Attributed to Mi Fei (also known as Mi Yuan-chang, and Mi Siang-yang). 1051—1107. Sung. Chinese.**
(Bei-gen-sho—Japanese name.)
 Painted on silk, in ink.
 Rainy landscape. The most prominent feature of this large landscape is a powerful pointed mountain rearing itself above the neighboring peaks, and leaving low, pale clouds to settle in the valley below. The foreground shows a settlement of low buildings, groups of black trees, and on the right a narrow bridge crossing the stream. Silk very dark and badly worn. Without signature. Inscription at upper left on painting signed by Chou Wen-fen, Yuan, gives the title of the picture—"Rainy Landscape."
 Two manuscripts on back of panel; the upper one reads: "Painting of rainy scene by Mi Siang-yang." Lower one written by Hsu Ling, compares Mi Fei's style of writing and painting.
 Label on back of panel attributes the painting to Mi Fei.
 Received as a kakemono but mounted afterward in panel form.
 Height, 65½"; width, 35".
509. (1084) **Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.**
 Woven in silk, in colors.
 Storks, rocks and pine trees. Two storks are standing upon blue, rocky peaks which rise above a fan-shaped, spreading pine tree. Four other storks are flying down from long, low-lying clouds. The workmanship and color are harmonious and full of charm.
 Without seal or signature.
 Manuscript on gray paper, and label, both on back of panel, state that this kō-ssū is by Chu Kū-yu.
 Received as a kakemono but mounted afterward in panel form.
 Height, 19⅝"; width, 14⅜".
510. (1085) **(Falsely signed.) Attributed to Yen Li-tê (also known as Yen Yang), brother of Yen Li-pên. Tang. Chinese.**
(En-riu-toku—Japanese name.)
 Painted on silk, in colors.
 Still life. The most prominent object is a large, blue vase with globular body and long, slender neck, two handles extending from neck to shoulder. This vase rests on a black and gold stand and holds several sprays of pale blossoming flowers and a branch of pine. Near by is a long, low stand holding two pottery jars, a small, black vase and two scrolls standing on end. On the ground beside this stand are more scrolls, two large peaches on a leafy spray, a lotus flower, fan, and teapot. Partly hidden behind the blue vase is a low, red dish of fruits, including the "Buddha fruit." Silk dark brown and worn from age.
 Signature "Yen Li-tê" at left edge was written long after the painting was produced. Seven seals.
 Manuscript and label on back of panel give title and artist's name.
 Received as a kakemono but mounted afterward in panel form.
 Height, 35¼"; width, 23".

Oriental Paintings

KAKEMONO

511. (1086) **Kō-ssū (Tapestry)**, attributed to **Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors.

Fruit tree and hollyhock. The fruit tree bears clumps of small, light-colored fruit and large variegated, green foliage. At its base are rocks, a pink hollyhock, a spray of small blue flowers and miniature bronze colored lilies. A white lizard is shown on one of the leaves of the tree, and a white serpent on the bank at the base. Background rich warm blue showing fine variety of tone. Tapestry badly worn, almost the entire tree trunk is gone and there is a bad break on bank.

Without signature or seal.

Both manuscript and label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form. Height, 36 $\frac{1}{4}$ "; width, 22 $\frac{1}{8}$ ".

512. (1087) **Kō-ssū (Tapestry)**, attributed to **Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors.

A flowering pomegranate. The tree bears its fruit, blossom, and foliage, woven in soft tones of brown, red and green, against a ground of deep, rich blue full of subtle variety of tone. At the foot of the tree is a large, blue rock, a lily plant and pink dianthus. Tapestry stained and worn. Several large holes in silk along tree trunk.

Without signature or seal.

Both manuscript and label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form.

Height, 36"; width, 22".

513. (1088) **Attributed to Kung Kai (also known as Shun Yi and Tsui Yen). Sung. Chinese.**

Painted on silk, in ink with white and tints.

Finding the plum blossom in snow scenery. Two scholars and their boatman have come up the river in a boat to search for the early flowering plum tree. The delicate white blossoms are found growing at the edge of the water, among rocks and beneath a large, twisted tree where myriads of small birds flutter. The men's coats are very delicately tinted, as is also the large hibachi in the boat, and the low foliage in the foreground.

Without signature or seal.

Label on back written by Li Siao-hua, telling of Kung Kai's life and praising his work.

Received as a kakemono but mounted afterward in panel form. Height, 75 $\frac{1}{2}$ "; width, 33 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

514. (1089) **Attributed to Hu Huan** (sometimes pronounced as **Hu Wei**), **Kitan Tartar Artist.** (Father of **Hu Ch'ien**.)
Late Tang and early The Five Dynasties. Chinese.

Painted on silk, in ink and colors.

Mongolian hunting scene. A group of Tartars and their horses are standing together in the center of the foreground, near them a black horse is rolling on the ground, and from across the plains a man dashes towards them on his galloping steed. On the right a swift stream courses through the hilly banks, and a long mountain range extends across the picture in the distance. Red is introduced on the men's costumes and on the horses' trappings, and the Tartar who is crossing the plains wears a light colored coat. Silk dark brown and in a fragmentary condition.

Without signature. Three seals.

Label on back of panel reads: "Five Dynasties, Hu Huan, Tartars on horseback."

(Compare this painting with Scroll No. S. I. 169, by Hu Ch'ien, the son of Hu Huan, and with Panel No. S. I. 548, attributed to Chang K'an.)

Received as a kakemono but mounted afterward in panel form. Height, 44 $\frac{3}{4}$ "; width, 22 $\frac{1}{2}$ ".

515. (1090) **Signed, Mi Fei** (also known as **Mi Yuan-chang** and **Mi Siang-yang**). 1051—1107. **Sung. Chinese.**
(**Bei-gen-sho—Japanese name.**)

Painted on silk, in ink.

Rainy mountainous landscape. A narrow landscape of peaked mountains and low mist, with small houses built in the hollows, between the curving steep ascents. Black, boldly depicted trees in the foreground, and on the left, groups of slender pines along the side of the mountain. Ink soft and black on a silk of golden brown which is somewhat broken in lateral lines.

Manuscript on painting written and signed by Mi Fei, reads: "Mi Fei, the first year of the reign of Chung Ning (A. D. 1102), on the 8th day of the 2nd month," followed by a seal. Two seals in lower left corner.

Three certificates on back of panel.

Received as a kakemono but mounted afterward in panel form.

Height, 40 $\frac{1}{2}$ "; width, 15 $\frac{3}{4}$ ".

516. (1091) **Signed, Ni Tsan** (also known as **Yun Lin**, "**Cloud Forest**," and **Yun Lin-seng**). 1301—1374. **Yuan. Chinese.**
(**Unrin—Japanese name.**)

Painted on paper, in ink.

Distant mountains and river. The nearby shore is rocky, with a low tea house centrally located near bamboos and trees. Across the river the country is mountainous and wild. The most prominent mountain is shown at a turn in the river. Paper pale silvery gray, spotted.

Three ink manuscripts appear at top. The first is a poem written by the artist, signed "Ni Tsan" and sealed by him. The second and third manuscripts are poems of praise written by friends. Six seals in lower corners.

The large manuscript on reverse of mount was written by the famous Ming critic, Tung Chi-chang.

Received as a kakemono but mounted afterward in panel form. Height, 44"; width, 15 $\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

517. (1092) Kō-ssŭ (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.

Woven in silk, in colors.

The five sages. These ancient wise men were supposed to have lived in the Shang dynasty. In this tapestry we see them in a beautiful garden of pines, peach trees and splendid blue rocks. Two of them are crossing a stone bridge near the other three who are examining a scroll of the Tae Keih design which is spread out between them. Prevailing colors browns, olives, and blue. Paint has been used on the white beards, and there are touches of black on tree trunks. The tapestry shows a few breaks, and is stained.

Without signature or seal.

Manuscript on back states that the tapestry was once in the "Fung-men-lu," a famous Ming studio. Both manuscript and label states that Chu Kū-yu did this kō-ssŭ.

Received as a kakemono but mounted afterward in panel form. Height, 41½"; width, 21¼".

518. (1093) Kō-ssŭ (Tapestry), by an Unknown Artist. Sung. Chinese.

Woven in silk, in colors and gold thread.

Still life. Three jars, the tallest containing several flowering branches and foliage and the low circular one having two fungus plants growing in it. Out of the third jar partly hidden behind the other two, a golden handle projects. Lying beside these jars are a small tomato and two lotus flowers.

Two brown seals woven in the tapestry. Twelve other seals appear on the silk. A square of silk has been added at upper right corner where a large seal has been cut out.

Manuscript on back of panels written by Hsu Leng, stating that this painting was taken from a design by Ts'ui Pô.

The label on back attributes the tapestry to the artist Chu Kū-yu, of Sung.

Received as a kakemono but mounted afterward in panel form. Height, 23¾"; width, 15⅝".

Oriental Paintings

KAKEMONO

519. (1094) **Attributed to Kuan Hsiu, Priest (also known as Chlang).
Late Tang and early The Five Dynasties. Chinese.
(Zengetsu or Kwankiu—Japanese names.)**

Painted on paper, in ink and colors.

Portrait of a Lohan. He is seated with bared feet upon a crouching lion of strange features, large mouth and red nose. The Lohan holds a *ju-i* in his left hand. His cloak is long and red, bordered with black, and is worn over a white undergarment. Strong lines and shadows mark his face and chest. His hair, moustache and beard, were originally blue with black curls, almost all of which color has disappeared. Beyond his large, circular halo there is a suggestion of dark gray clouds. The execution of the painting is extremely bold and rather coarse. It suggests strength and an early expression of Buddhistic ideals. Paper gray with many breaks and patches.

Without signature. Five seals.

Label on back of panel attributes the painting to Kuan Hsiu. The manuscripts state that Kuan Hsiu painted most of his pictures in a monastery.

Received as a kakemono but mounted afterward in panel form.

Height, $39\frac{1}{4}$ "; width, $21\frac{1}{8}$ ".

520. (1095) **Signed, Chao Ta-nien (also known as Chao Ling-jang).
Northern Sung. Chinese.**

Painted on silk, in colors.

Mountain snow scene with red-cloaked traveler. A large winter landscape of mountain peaks, pine trees and river. In the foreground a horse and rider are crossing a stone bridge, followed by a servant on foot carrying the luggage swung over his shoulder on a long pole. Behind them, and in the distance, are a series of very high mountains all of them covered with snow. The large trees at the left are also snow-laden, giving to the pine-needles a pale silvery tone. Light green tints are used throughout the landscape. Silk badly worn.

Signature "Ta-nien" on lower left edge. Seventeen seals, one at the commencement and one at the ending of the manuscript. Three in center at left edge, three further down the edge and four at the lower left corner. An inscription in upper right corner of the painting written by Huang Chu-sui, a contemporary of Chao Ta-nien.

Label on back of panel gives name of painter Chao Ta-nien.

Received as a kakemono but mounted afterward in panel form.

Height, $74\frac{3}{4}$ "; width, $38\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

521. (1096) Attributed to Li Shan. Sung. Chinese.

Painted on silk, in ink.

Luxuriant forests and distant mountains. Steep and overhanging mountain heights rise from the river at the left to the top of the painting, showing trees crowning their numerous ledges, and waterfalls coursing through their ravines. A simple curving bridge connects this mountainous side with the right foreground, where a large group of beautiful pine trees grow among the rocks near the river. From this point the river runs back through an open valley towards distant mountain ranges. Great subtlety throughout the use of lights and shadows. Silk very badly worn and broken. Surface shows traces of gray mold.

Unsigned. Fourteen seals—two at upper left corner, one oval one in center at top, three at upper right corner, five at lower right and three at lower left.

Three manuscripts at back of panel written on a single sheet of silk, one showing four large characters which gives the title, and one at either end in small characters. The two latter were written and signed by the same man, Hsu Ling (also called Hsu Chiu-châ).

Label on back of panel attributes the painting to Li Shan. Received as a kakemono but mounted afterward in panel form. Height, $64\frac{1}{8}$ "; width, $42\frac{3}{8}$ ".

522. (1097) By an Unknown Artist. Chinese.

Painted on silk, in ink and colors.

Returning home in the wind and snow. A large mountainous scene in which an estate is shown enclosed by a high wall, the several houses being surrounded by pine trees. A traveler in red on horseback, whose servant is holding an umbrella over him, has just crossed a bridge in the right lower corner and is approaching the entrance to his estate. A footman has preceded the traveler and is knocking at the gate. Silk deep orange brown very badly worn and stained. Large seal and inscription cut out at upper left.

Without signature or seal.

Label on back of panel gives the title and the name of the artist as Wang Heā of the Tang period, but the work is probably that of some later artist of the Yuan or early Ming time.

Received as a kakemono but mounted afterward in panel form. Height, $71\frac{1}{4}$ "; width, $41\frac{5}{8}$ ".

Oriental Paintings

KAKEMONO

523. (1098) **Attributed to Li T'ang (also known as Li Hsi-ku). Sung. Chinese.**

(Ri-tō—Japanese name.)

Painted on silk, in ink and tints.

Village frolic. The old farmer and his family have assembled at the doorway of their house, and are looking with mixed expressions at a painted portrait held before them. Two young ladies are examining a gift taken from one of two tall wicker baskets. Four crows at rest and ten on wing in air. Beyond the rustic fence, thatched roofs and near by mountains are shown. A strongly depicted pine tree at the left twists its trunk out of the picture and reappears above in a broad fan-shaped top. Delicate tints are used on costumes and parts of the foliage. Silk broken at center, stains in sky.

Without signature. Part of three seals on lower left edge, two on lower right, and one near top at right.

Long manuscript on back of mount signed by the Ming scholar Yang Yi-tei, reads: "A painting of Village Frolic by Li Hsi-ku of the Sung period."

Received as a kakemono but mounted afterward in panel form. Height, 75"; width, 41".

524. (1099) **Signed, Fan K'uan (also known as Fan Chung-ii and Fan Chung-chêng). Northern Sung. Chinese.**

(Hankwan—Japanese name.)

Painted on silk, in ink and tints.

A summer resort along the lake. In the foreground powerfully drawn rocks crowned with bushes and tall trees, and near them several pavilions. A scholar is seated in the nearest one, and in the further one with the gray awning, there are two men before a table and a lady in pink at the window. Rising behind these buildings there are several very high, straight mountains, and dropping over the face of one of them, a waterfall. Silk golden brown, much broken. Awning repainted.

Signature "Fan K'uan" on mountain at left edge. Two seals in lower right corner.

The short manuscript on back of panel reads: "A summer resort along the lake, by Fan K'uan." The long manuscript also on back of panel, is signed Wang-chi, a Ming scholar, saying that Fan K'uan followed the style of Li Ch'êng.

Received as a kakemono but mounted afterward in panel form. Height, 71¾"; width, 30".

Oriental Paintings

KAKEMONO

525. (1100) **Embroidery, by an Unknown Artist. Sung (?). Chinese.**
Embroidered on silk of a satiny texture, in colors, with details emphasized by the brush.
Four wild geese. Three of the geese are on the banks of a stream, the fourth flies across the water. Tall, swaying grasses grow on either green bank, and a deeper tone of brown employed along the shore just above line of water. Silk broken and stained.
Without signature. Five seals.
Manuscript on back of mount, by Tsian Yung, stating that the embroidery was done in the Sung period.
Received as a kakemono but mounted afterward in panel form.
Height, 36 $\frac{1}{4}$ "; width, 17 $\frac{1}{4}$ ".
526. (1101) **Signed, Yen Li-pên. Flourished 628—668. Tang. Chinese.**
(En-riu-hon—Japanese name.)
Painted on silk, in ink and colors.
Princes coming from foreign lands. A young man carrying a long, red-poled staff over right shoulder, leads a strange beast curiously horned, with fur which resembles feathers, and is drawn in gold. The animal's bridle is a slender, blue cord with gold bit. Two princely men follow closely, one of them a joyous looking man in a long brown and blue coat and fur cap; the other wearing a sword, and dressed in brown and green with high, white boots; this one carries a large roll slung across his back and a smaller one in his arm. Silk shows many bad vertical breaks.
An inscription at lower right, reading: "In the 10th month of the 1st year of Tsung Yuan, Yen Li-pên painted." Ten seals.
Label on back of panel attributes the painting to Yen Li-pên. (Probably a copy by a Sung painter, still the gold on the taller prince's coat and the fur on the cap is like Yen Li-pên's work. The writing seems entirely out of harmony.)
Received as a kakemono but mounted afterward in panel form.
Height, 11"; width, 13 $\frac{7}{8}$ ".
527. (1102) **Embroidery, Signed, Chi Yo-lan, wife of the painter Chi Tsa-chai. Ming. Chinese.**
Embroidered with hair, on silk of a satiny texture.
A garden scene with three figures. A fairy queen, probably Si Wang-mu, is seated near a rock on which a vase of flowers stands. Before her one of the Rishi approaches with attendant bearing a tray of peaches of immortal life. A stork flies above them holding a peach in his beak. On the right, distant peaks. Silk badly stained and broken through the center, above which there is an inscription including the name and seal of Madame Chi, traced in hair. Five red seals in lower corners.
Three eulogistic manuscripts on reverse of panel.
Received as a kakemono but mounted afterward in panel form.
Height, 26 $\frac{7}{8}$ "; width, 18 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

528. (1105) **Attributed to Hsü Chung-ssü (also known as Hsü Hsiang-chi). Grandson of Hsü Hsi. Sung. Chinese.**

Painted on silk, in colors.

Lotus lilies and heron. Two white heron, one in the water about to seize a red dragon fly, and one flying down over lotus plants and long, bending grasses. The lotus blossoms are pink, the leaves blue and green with white undersurfaces. In the left corner a cluster of trillium and water weeds. Silk badly broken over entire surface.

Without signature. Five seals.

Label on back of panel attributes the painting to Hsü Chung-ssü, a grandson of Hsü Hsi, and the manuscript also on back of panel gives similar information.

Received as a kakemono but mounted afterward in panel form. Height, $48\frac{1}{2}$ "; width, $23\frac{1}{8}$ ".

529. (1106) **Attributed to Chao Yen. The Five Dynasties. Chinese.**

Painted on silk, in ink.

Horse and figure. The animal is very large with heavy, broad body and slender hind legs. He is mottled black and white, and has a light mane and tail. The man who holds him by the bridle, is a Tartar, with peaked cap and long, light suit. He wears two or three short pieces of material wrapped about his waist under a girdle.

Without signature. Twenty-three seals on painting.

The two oval ones near the top are those of the Emperors Ch'ien-lung and Chia Chung.

Label on back of panel attributes the painting to Chao Yen.

Received as a kakemono but mounted afterward in panel form. Height, 11"; width, $17\frac{1}{8}$ ".

530. (1107) **Attributed to Chiang Kuan-tao (also known as Chiang Tsan). Sung. Chinese.**

Painted on silk, in ink.

Circular landscape. Strongly drawn rocks and a dying tree are situated in the foreground at the edge of a lake. A man floats by in his boat close to the shore, and many wild geese fly overhead or settle among the sedges growing on the more distant narrow points of land. Coarse silk, heavy dark brown in color. Ink soft black.

Without signature. Eleven seals, the square one at top, being the seal of a Ming emperor.

Label on back of panel states that the painting was done by Chiang Kuan-tao.

Received as a kakemono but mounted afterward in panel form. Diameter, $13\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

531. (1108) Attributed to Cheu Lung (also called Cheu Shang). Sung. Chinese.

Painted on silk, in ink and tint.

Birds on a snow-covered tree. Two black crows rest close together upon a wintry branch of a tree, and beneath them on a lower twig, sits a small, red-breasted bird. Snow is indicated delightfully by reserve left around pink foliage and long, hanging tendrils. The background is of a slightly darker gray tone. A cluster of white blossoms and green leaves fill the lower left corner. Silk very badly broken. Without signature. Four seals.

The label on back of panel attributes the painting to Cheu Lung.

Received as a kakemono but mounted afterward in panel form. Height, 25½"; width, 16".

532. (1109) Signed, Hui Tsung, Emperor. Died 1135. Sung. Chinese (Kisō Kotei—Japanese name.)

Painted on silk, in ink and colors.

An eagle perching on an old pine tree. A large, white eagle stands upon a pine tree branch which crosses the picture from the lower right corner. The bird has turned his head to the left and is calling to his mate. Silk worn and stained in horizontal streaks across lower part of picture.

Manuscript on upper part of picture reads: "Painted by the Imperial Brush in the second year of the Hsuan-ho." The signature and seal of the Emperor Hui Tsung are at the center top.

Label on back of mount gives the title and attribution.

Received as a kakemono but mounted afterward in panel form. Height, 40⅞"; width, 24⅞".

533. (1110) Signed, Huang Ta-tze. Yuan. Chinese.

Painted on silk, in ink and tint.

Spring in the mountains. The mountains rise upward like waves, one curving mound after another, many of them fringed with pine trees. Although the heights are great, the scene suggests gentleness and intimacy. Small settlements are situated down the sides of the mountains or in hollows on the lower levels. In the immediate foreground on the left a grove of pine trees is shown. The painting is soft in execution. Silk deep brown, much broken.

Inscription and signature inscribed along upper left edge followed by two seals, read: "Huang Ta-tze. Huang the Great Fool" (a man who feels himself superior to the world, but in order to express contempt for those of the world, calls himself the Great Fool). Nineteen other seals, some of them very faint.

Received as a kakemono but mounted afterward in panel form.

Height, 50⅞"; width, 24⅞".

Oriental Paintings

KAKEMONO

534. (1111) (**Falsely signed**). **Attributed to Lu T'an-wei. The Six Dynasties. Chinese.**
(**Rikutanbi—Japanese name.**)

Painted on silk, in colors.

The poet Li Po and three attendants. The poet wearing a loose, black and white outer garment, is seated upon a reed-mat on the ground preparing for work, aided by a servant. His cup, inkstone, brush, scrolls and a tall, blue jar are spread out before him. At the right a man in green with looped hair, holds a bundle of scrolls, and a second follower dusts his master's official hat. Silk uneven weave, showing an added strip two and one-half inches wide across top.

Signature and seal "Lu T'an-wei" at left edge. Eighteen seals. The largest seal on the right near top, and oval seal near center at top, are both imperial seals. (Signature and seal false.)

Manuscript on back of panel was written by the Ming scholar Wang Wen-chi, the large characters reading: "Li Po after drinking, by Lu T'an-wei of the Tang period." The smaller characters tell of the painter's life. Label attached to back of panel gives attribution and title.

Received as a kakemono but mounted afterward in panel form. Height, $13\frac{3}{4}$ "; width, $21\frac{3}{8}$ ".

535. (1112) **Attributed to Wang Mêng (also called Wang Shu-ming and "Yellow Crane"). Yuan. Chinese.**

Painted on paper, in ink and tint.

Picture of the winding mountains. Landscape of mountains, streams, and groves of trees. Many of the outlines of the mountains are edged with pine trees, and through the narrow ravines, streams drop into the valley. In the lowlands narrow roadways wind between the steep banks and upward along the sides of the mountains. In the foreground a grove of various kinds of trees front and surround the group of thatched buildings at the left. People are seen within the buildings, on bridge, and along the patch spanning the brook. A delicate pink tint is used with the grays, throughout the painting. Paper broken and stained.

The manuscript at the right reads: "Picture of the winding mountains, Wang Mêng, Shu-ming, painted," followed by his seals along top of painting. Part of a seal in lower right corner.

Received as a kakemono but mounted afterward in panel form. Height, $37\frac{1}{4}$ "; width, $17\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

536. (1113) Attributed to Kuan T'ung. Late Tang and The Five Dynasties. Chinese.

Painted on silk, in colors.

Snow-capped mountains and winter scene. A procession of travelers are journeying up the timbered roadway which extends from the valley in the foreground, toward a settlement of small houses and a temple far up the mountain side. Along the route there are numerous snow-covered trees which are cold and stiff looking, white tint having been vividly used to accentuate the snow. The mountain is weirdly modeled, and built upon in a series of ledges to the summit which is crowned by low snow-covered vegetation. Red, brown, blue and green tinting predominates. Silk brown and somewhat stained.

Without signature or seal.

Label on back of panel reads: "Kuan T'ung's snow-capped mountains and winter scene."

Received as a kakemono but mounted afterward in panel form. Height, $65\frac{7}{8}$ "; width, $21\frac{1}{4}$ ".

537. (1114) Attributed to Huang Chüan (also known as Yao-su) The Five Dynasties. Chinese.

(Wō-sen—Japanese name.)

Painted on silk, in colors.

Birds and flowers. Two quail are standing on a flat rock near the bottom of the picture, out of the crevices of which shrubs bearing small, red berries grow. On the right rises a tall weather-beaten rock form and a tall slender, straight stem bearing three white blossoms. Silvery very badly broken and patched.

Without signature. Eight seals.

Label on back of panel reads: "Huang Chüan, birds and flowers, a true painting."

Received as a kakemono but mounted afterward in panel form. Height, $37\frac{1}{2}$ "; width, $13\frac{1}{4}$ ".

538. (1115) Attributed to Hsia Kuei—Signed "Kuei" (?)—(also known as Yu-yu). Sung. Chinese.

Painted on silk, in ink.

Landscape showing river and fisherman. The most striking feature of this subject is a tremendous pointed rock which rises from the river curved like the prow of a ship, shooting up through the center of the picture. Beneath it near the right bank, two fishermen and one boy are in a small boat, fishing with pole and net. Large, shadowy rocks and gnarled trees appear along the right edge. Mountainous peaks in the distance. This painting shows great contrast of strength and delicacy, rich blacks and pale luminous distances. Silk golden brown, much worn and broken.

The label attributes this painting to Ma Yüan, but Mr. S. Ma believes that there is an indistinct signature at lower right edge, of which he can decipher the second character "Kuei."

Nine seals, one of which is an imperial seal at center top.

Received as a kakemono but mounted afterward in panel form. Height, $73\frac{1}{2}$ "; width, $41\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

539. (1116) **Attributed to Chou Wên-chü. Tang. Chinese.**

Painted on silk, in colors.

Portrait of Tsui Ying Ying, a famous beauty. This painting illustrates the chief characters in a famous story—the “Si Siang-chi,” or “Story of the Western Chambers.” In this painting we are shown Tsui Ying Ying, a beautiful maiden, leaning upon a black and gold lacquer table and turning to receive a flower offered to her by her cousin, Yuan Wei-chih to whom she is secretly betrothed. Yuan Wei-chih is seated in a bamboo chair in the center of the foreground, his right knee over the right arm of the chair. Upon the table beside them are a white vase of flowers and a low bowl of “Buddha fruits.” Behind these two cousins, at the right of the picture, stands their attendant and faithful “go-between”—Hung Liang, a wistful and slender young girl. These three figures together in the foreground, make a beautiful group, their light, cream-colored and gray gowns which hang in long, gentle folds, making a fine contrast with their rich, black hair and the black and gold of the table. Liberal use of gold is noticeable on the ornaments worn by the ladies. To the left, behind the group, is part of a large, circular window opening through to a further room where there is shown a cabinet of many shelves, filled with beautiful small objects, and beyond it a long table standing in front of a kakemono landscape. At the far end of the room an open window gives a glimpse of a garden scene. Silk golden brown, much spotted and stained, specially noticeable where a long, horizontal blackish stain crosses the bottom of the picture. Areas at both top and bottom badly worn and broken.

Without signature or seal.

Label reads: “Tang, Chou Wên-chü, Portrait of Tsui Ying Ying, a famous beauty.”

Received as a kakemono but mounted afterward in panel form. Heights, 78¼”; width, 51½”.

540. (1117) **Attributed to Kuo Chien-yu. The Five Dynasties. Chinese.**

Painted on silk, in ink and tints.

A cataract in the mountains, in large scale, boldly drawn. The curving body of water drops vigorously into the foreground where it breaks into foam and spray; its force of curve and bulk accentuates the sense of grandeur, as do also the treatment of the distant rounded mountain forms and mist at the left. On the nearby bank, close to the water, an ancient skeleton tree rears itself proudly above the waterfall and on its wide-spreading branches two eagles rest, calling to each other. Vines twist about the trunk and branches of the tree and near its base two species of bamboo grow; the wild bamboo with strong olive-green leaves and the tender more delicate variety, pinkish in tone. The silk is much broken and badly worn.

Without signature. Seven seals in lower left corner and three in lower right.

Label on back of panel attributes the painting to Kuo Chien-yu.

Received as a kakemono but mounted afterward in panel form. Height, 79”; width, 61½”.

Oriental Paintings

KAKEMONO

541. (1118) Attributed to Hsia Sun (son of Hsia Kuei). Sung. Chinese.

Painted on silk, in ink and tints.

Mountainous landscape with dwelling houses in the foreground near a stream. The mountains are high and steep, and near their summits on the left there appears a narrow waterfall which drops from ledge to ledge between the cliffs into the valley below, and reappears in the foreground at the right, flowing swiftly through its rocky bed in front of a low building. Two persons are seated at the blue-curtained entrance of this building, and snow-covered bamboo branches curve toward it from either bank. In the center of the foreground two travelers, one of them on horseback, and with them a boy attendant, are waiting upon the bridge for a delayed friend to overtake them. A figure in pink stands behind, in the doorway of the low building that they have just left. This building is flanked on either side by a group of trees, and back of it other houses are shown enclosed within a high wall. Blue and pink have been used on the people's costumes and belongings, the stream has a green tint through it and both green and pink are found on the foliage. The silk is broken and worn and it has been pieced with a vertical strip running from top to bottom six and one-half inches from the left edge.

Without signature. An imperial seal at center top. Indistinct seals along right edge about twenty inches from top; two seals in lower right corner and four at lower right.

Label on back of panel attributes this painting to Hsia Sun. Received as a kakemono but mounted afterward in panel form. Height, 72"; width, 40½".

542. (1119) Attributed to Yen Li-pên. Flourished 628-668. Tang. Chinese.

(En-riu-hon—Japanese name.)

Painted on silk of satiny texture, in colors.

Grooming the elephant. A Buddhist ceremony is being performed under a large bo tree. Two men are washing the sacred white elephant. One stands upon the animal's back and pours water over him from a green, bronze vessel, while the second man on the ground below, brushes it off his back. A large bronze basin stands near them on the ground. Witnessing this ceremony are a group of six figures at the left of the picture. The Bodhisattva "Pu Hsien" holding a lotus stem and the contamani (magic jewel); a Kuanyin in white; a Lohan with ringed staff; and three followers. They are all beneath a twisted and gnarled bo tree, the foliage of which grows in large, round, separated clumps. In the foreground are rocks at the edge of a pool. The colors have become dim from age and wear, the golden brown silk is much broken and cracked.

Without signature. Three seals (one of them damaged), are in lower left corner, and one oblong, written seal in upper right, reading "Virtue and harmony"—possibly a priest's name. One round seal in upper left.

Label reads: "Tang, Yen Li-pên, brushing the elephant."

Received as a kakemono but mounted afterward in panel form. Height, 48⅞"; width, 20¾".

Oriental Paintings

KAKEMONO

543. (1120) **Attributed to Wu Tao-tzū (also known as Wu Tao-yüan).**
(Probably a Sung copy.) Eighth Century. Tang. Chinese.

(Go Doshi—Japanese name.)

Painted on silk, in colors.

Portrait of a Lohan. A gracious and mystical Lohan (Chia-nah-chia-fa-ts'o) (?) is depicted in this painting. His expression shows tremendous concentration and will power. Every line serves to show the inner strength and control of the man. He is seated cross-legged upon a rock, his sandals on the ledge before him. His yellow coat, richly bordered with lotus designs, falls open leaving his left shoulder and chest uncovered but for a broad ornamental strap. A blue garment, edged deeply with red, is wrapped about the lower part of his body, and an outer decorated material is stretched over the rock upon which he is seated. This rock extends forward under his left arm, acting as a support to his elbow. He is holding a wand of power between his fingers, and turns to a young disciple who stands listening to him. The Lohan's head is surrounded by a transparent halo, through which and around which are shown the golden brown foliage, purplish fruit, and flower of a tree growing from the rock crevices at the right. In the foreground a lily plant shoots up from under a rock, its delicacy contrasting strongly with the larger forms near it. The vigor and refinement of the drawing throughout the picture, gives assurance of deep feeling and knowledge on the part of the artist. The picture is worn with age and much of the color greatly dimmed, but even in this damaged state it is full of that imaginative and spiritual quality which is always felt in the great Buddhistic Chinese paintings. Silk worn, rubbed and broken.

Without signature. Eight seals are on the painting, of which the one at the center top is the imperial seal of the Sung dynasty.

Label attributes this painting to Wu Tao-tzū.

Received as a kakemono but mounted afterward in panel form.

Height, 58½"; width, 30⅛".

544. (1121) **Attributed to Wang Heä. (Probably a Sung production after Wang Heä's design.)** Tang. Chinese.

Painted on silk, in ink.

Mountains in summer before a storm. A landscape of mountains, trees and river. It is evening, a storm is approaching, and in the darkness the buildings near the summit of the high mountain, and the gateway in the forest below, are but dimly seen. In the foreground a man hurries through the trees to his small boat which is fastened among the bamboos and rocks along the shore. Distant rocks and hills are seen on the left beyond the bend of the river. The use of blacks upon the dark silk, is rich and soft. Silk broken and worn.

Without signature. Eleven seals, three of which are the seals of Pai Hien T'ang, To Pao Ko, and Kia Tsui Hoh.

The painting is said to have belonged to Kia Sze-tao, Secretary of State of the Southern Sung dynasty.

Label on back of panel attributes this painting to Wang Heä.

Received as a kakemono but mounted afterward in panel form.

Height, 57½"; width, 35¾".

Oriental Paintings

KAKEMONO

545. (1122) Attributed to Pien Luan. Tang. Chinese.

Painted on paper, in ink and colors.

Plum blossoms and pigeons. A beautiful rendering of two birds on a branch of plum blossoms, the flowers of delicate, pale white and the leaves of variegated red-brown, all drawn with a delightful feeling of springtime freshness. Two puffy and contented pigeons sit upon the branch. They are painted in much the same tones of red, brown and black as the blossoming branch. Paper warm light gray, worn and broken throughout the surface.

Without signature. Eight seals, among them those of the Emperor Hui Tsung and of the great Ming art collector, Wang Ling.

Two manuscripts on one sheet of paper on back of panel, by Sung scholars, in praise of this painting. Label also on back of panel attributes this painting to Pien Luan and states that the painting is recorded in the Hsuan ho hua pu.

Received as a kakemono but mounted afterward in panel form. Height, 23½"; width, 15".

546. (1123) Attributed to Chou Fang (also known as Chung-lang and Chong Yuan). Flourished 780—805. Tang. Chinese.

Painted on silk, in colors.

Heavenly maidens scattering flowers. A landscape in which in the middle distance a temple entrance is shown. The building is surrounded by trees and low-lying clouds, beyond which mountain peaks are seen. The foreground is rocky. From the sky three heavenly maidens descend scattering flowers. In the foreground a group of many figures in which Lohans, Kuanyins and their followers, also a white elephant, appear. In the center of this group a seated figure presides. In the extreme foreground a traveler accompanied by an attendant and lion approach with gifts. Resting upon a bench beneath the temple roof sits a sage or noted personage surrounded by four attendants. Before him a group of six noblemen and noblewomen stand, and on the floor before the group, refreshments rest. As yet, it has been impossible to ascertain whom the central figure within the temple, is; neither is it known why the assemblage including the followers mingle with the other individuals. Is the seated figure a Taoist scholar conversing with the mixed assemblage of various religious beliefs? Silk spotted, worn and broken.

Without signature. Four seals at lower right, two at lower left.

Label on back of panel reads: "Tang, Chou Fang, heavenly maidens scattering flowers."

Received as a kakemono but mounted afterward in panel form. Height, 44¾"; width, 16⅝".

Oriental Paintings

KAKEMONO

547. (1124) **Attributed to Huang Ch'üan (also known as Yao-su).
The Five Dynasties. Chinese.
(Wō-sen—Japanese name.)**

Painted on silk, in colors.

Marsh and water fowls. Two water fowls are standing together on a green bank close to the stream. Grasses, low plants and a tall green and white blossoming shrub grow near them. A small brown bird rests on one of the upper branches of the shrub, watching his mate fly toward him. Strong, bright colors are used, particularly the blue on nearer, gaily-feathered fowl. Silk golden brown, broken and stained. Without signature. Inscription in upper left corner reads: "From the brush of Huang Ch'üan, in the reign of Chêng Ho in the year 1111 A. D.," written, signed and sealed by the Emperor Hui Tsung. A poem composed, written and signed by the Emperor Ch'ien-lung is in the upper right corner. Sixteen seals at various places on the painting.

Label on back of panel attributes this painting to Huang Ch'üan.

(Compare panel No. S. I. 336, another treatment of the same subject.)

Received as a kakemono but mounted afterward in panel form. Height, 57"; width, 30³/₄".

548. (1125) **Attributed to Chang K'an. The Five Dynasties and North Sung. Chinese.**

Painted on silk, in ink and colors.

Resting the horse while straightening the arrow. A landscape showing desert-like country with flat rock ledges, distant hills and mountains, and in the foreground a powerful looking hunter in brown, who sits straightening his arrow which he holds out along his arm testing it. Near him is his horse, who, free from harness, is rolling energetically upon his back on the ground; and at his left are saddle and trappings. The predominating color is brown, shown on the hunter's coat and on the animal. Green, white, and black are seen on the man's costume and on the saddle. Silk badly broken, spotted and repaired. Horse's hoofs restored.

Without signature. Seventeen seals are shown on this picture, five in lower left corner, seven in lower right, four in the upper left and in the upper right one large seal attributed to the Grand Secretary of the Imperial Court of the Sung dynasty. Long manuscript on back of panel attributes this painting to Chang K'an and describes the painting.

(Compare with Panel No. S. I. 514 by Hu Huan, showing similarity of subject and treatment).

Received as a kakemono, but mounted afterward in panel form.

Height, 47¹/₂"; width, 18¹/₂".

Oriental Paintings

KAKEMONO

549. (1126) **Signed, Hui Tsung, Emperor. Died 1135. Sung. Chinese.**

(Kisō Kotel—Japanese name.)

Painted on silk, in ink and colors.

A thorn bush, two birds and two quails. On the right of the picture a thorn bush and a low shrub showing red berries and green foliage, interlace branches. Beneath them two brown quails rest, upon a flat sloping bank along the edges of which are low green plants. Two small gray birds flit upon the upper branches of the thorn. Silk somewhat broken.

In the upper left corner there is an inscription written, signed and sealed by the Emperor Hui Tsung, reading: "Done by the Emperor at the Tzu Ch'en Palace." One seal in upper right corner of painting, eight in lower right and five in lower left.

Two manuscripts on back of panel—the one nearer the left edge was written and signed by Lu Hui, a Ming scholar. In it he admires the skill of Hui Tsung. Manuscript on right, unimportant. Label on back of panel attributes this painting to Hui Tsung.

Received as a kakemono but mounted afterward in panel form.

Height, 37½"; width, 15½".

550. (1127) **Attributed to Chao Ch'ang (also known as Chao Tien-sui). Sung. Chinese.**

(Chō-shō—Japanese name.)

Painted on silk, in ink and colors.

The mandarin ducks. A pair of small mandarin ducks, looking at one another, stand back to back on a rock in mid-stream. At the left, on the bank, are shown large, brown rocks, pale morning glories and two tall plants, one of which bears full-blown white blossoms. Silk very badly broken.

Without signature. Six seals. Along the right edge are large, gold characters reading: "Marvelous pen of Chao Ch'ang," which the Emperor Kao Tsung of the Sung dynasty inscribed, and over the manuscript applied the seal of the Imperial Art Collection.

Label on back of panel attributes this painting to Chao Ch'ang.

Received as a kakemono but mounted afterward in panel form.

Height, 48"; width, 17¼".

Oriental Paintings

KAKEMONO

551. (1128) **Signed, Wang Shen (also known as Wang Hsen? and Wang Tsin-ching). Sung. Chinese.**

Painted on silk, in ink and tints.

Composing poems beside the fire on a snowy day. A famous scholar, Hsieh Ling Yun, resigned from his official post and built himself a hermitage situated at the edge of a river amid rocks and ancient trees. In this painting the scholar is seated before a burning brazier in his hermitage composing poems. Three ladies are with him. A narrow stone foot-bridge spans the river to its opposite, wild, rocky shores, and a small pavilion is built among the rocks further up the river. Blue is used on the ladies' gowns, on the curtain above the open door and in the panels of the building. Some of the foliage is white with snow. Silk badly worn and broken. A large stain extends down the center of painting, from top of picture to terrace of hermitage.

Signature at right edge. Four seals on painting.

Label on back of panel attributes the painting to Wang Shen.

Received as a kakemono but mounted afterward in panel form.

Height, 64½"; width, 25".

552. (1129) **Attributed to Ch'ao Mio-ch'uo. Sung. Chinese.**

Painted on silk, in ink and tint.

Crouching tiger on the cliff. A sinuous and angry tiger crouches along the edge of a large rock. The continuous curving line from his right shoulder, over his back, and down to the tip of his tail, expresses the tensility and quiver of a wild animal's control. A steep embankment and wind-blown bamboos are introduced at the right. Silk badly broken throughout the entire surface.

Without signature. Imperial seal of the Hsüan Ho palace at center top. Three small seals in lower left corner.

Label on back of panel attributes this painting to Ch'ao Mio-ch'uo.

Received as a kakemono but mounted afterward in panel form.

Height, 33½"; width, 34½".

Oriental Paintings

KAKEMONO

553. (1130) **Attributed to Hsü Ch'ung-ssü (also called Hsü Hslung-chi), grandson of Hsü Hsi. Sung. Chinese.**

Painted on silk, in ink and colors.

The elixir of life. A Taoist priestess is seated upon a mythological black animal resembling a boar. Her body is lithe and slender, wrapped in a long gray-blue garment and short tunic of soft brown fur with ribbons of red. A large fan is at her back fastened through the girdle and her heavy black hair is dressed with red ribbon, flowers and gold pins. Gold bracelets appear on each wrist. She is performing a sacred rite and in her outstretched hand holds a gourd, out of which rises a thin cloud of ascending vapor. Floating in this cloud, near the top of the picture, a circular red ball appears, a Taoist symbol of creation. In the foreground large rocks and green foliage are shown near the edge of a pool. The profile of the goddess is very sensitive and delicate, her figure, upreaching, is full of spiritual beauty. The beast upon which she rides, spotted curiously on legs and neck, is drawn with fine imagination and knowledge of anatomy. The blacks used in this painting are soft and very rich in quality. Silk worn and broken.

Without signature. Six seals on the picture, an oval seal in the center at the top, a circular one along right edge and an oblong one some distance below it. Along the left edge are three seals, two on upper part of painting and one at the lower corner.

Label on back of panel reads: "Sung, Hsü Ch'ung-ssü, goddess trying to obtain the elixir of life." In some characters on the same label there is written: "This painting was bought from a collection in Szechuan," followed by Mr. Pang Lai Chen's seal.

Received as a kakemono but mounted afterward in panel form. Height, $29\frac{1}{4}$ "; width, $17\frac{15}{16}$ ".

554. (1131) **Attributed to Wang Hsiao. Sung. Chinese.**

Painted on silk, in ink and tint.

Eagles and their young. This scene shows a pair of large eagles and three of their young. The parent birds are resting on two projecting rocks, and below them on the branches of a tree, their shivering young ones await their return. Snow covers rocks, trees, and distant peaks. Pale red and yellow tints are used on beaks and claws of the large birds, and on the lower foliage. Silk much broken.

Without signature. Four seals on painting.

Label on back of panel attributes this painting to Wang Hsiao.

Received as a kakemono but mounted afterwards in panel form. Height, $66\frac{1}{4}$ "; width, 39".

(For study only.)

Oriental Paintings

KAKEMONO

555. (1132) **Attributed to Li Ti. Sung. Chinese.**

(Riteki—Japanese name.)

Painted on silk, in ink and tint.

A landscape including rocks, a cataract and trees of various kinds, in the branches of which two eagles rest. A waterfall drops from behind a cliff at the left of the picture and courses through the foreground between rocky banks. In the center of the painting an eagle is shown, seated upon a branch of one of the large, twisted trees which grow at the edge of the stream, and a second eagle, perched in another tree higher on the left, is about to fly down to her mate. At the top of the painting a skeleton tree is depicted faintly, half veiled in the mist. Silk broken.

Without signature. Ten seals appear on the picture, a large one in upper right corner, four in lower right, one of which is partly covered by two later ones, and five in lower left.

The manuscripts on back of panel, three in number, one each written by Keng To-hui, the Ming scholar, and the other by Pih Chu-chi of the Tsing dynasty, attribute the painting to Li Ti.

Received as a kakemono but mounted afterward in panel form. Height, $34\frac{7}{8}$ "; width, $18\frac{7}{8}$ ".

556. (1133) **Signed, Chang Shun-min (also known as Chang Yun-siu and "Fao Yu"). Sung. Chinese.**

Painted on silk, in ink and tint.

Selling fuel that he may study. Tsu Ma Jên, a man of the Han dynasty, is shown here walking along the bank of a stream, reading a book while peddling the faggots which he carries over his shoulder in two bundles on a long pole. He was a student and with the money he received for his faggots, he bought more books for study. The landscape is wild and barren, the distant mountains cold and wind-blown. Behind Tsu Ma Jên are two leafless trees and before him, rocks and bamboos. Silk light brown, much worn and broken.

At lower right corner is the signature "Fao Yu," one of the several names of Chang Shun-min. Four seals in lower left corner.

Label on back of panel also gives artist's name "Fao Yu."

Received as a kakemono but mounted afterward in panel form. Height, $62\frac{1}{2}$ "; width, $38\frac{1}{2}$ ".

557. (1134) **Attributed to Ts'ui Kô (brother of Ts'ui Pô). Sung. Chinese.**

Painted on silk, in colors.

Three rabbits. One white rabbit and two brown ones are huddled together, looking up at the full moon. Long brown grasses wave across the moon's face. Silk broken.

Without signature. Three seals in lower corners.

Label on back of panel attributes this painting to Ts'ui Kô.

Received as a kakemono but mounted afterward in panel form. Height, 40"; width, $19\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

558. (1135) **Attributed to Li T'ang (also known as Li Hsi-ku).**

Sung. Chinese.

(Ritō—Japanese name.)

Painted on silk, in ink and tints.

Hermitage in a snowy dale. Here the painter illustrates the pleasurable seclusions of a hermit's life, surrounded as it is by mountains, water and silence. His pavilion is built upon piles over the river in the foreground, and is half hidden by a large mound of rising ground and a group of trees. The river winds to the left behind his hermitage, passes another thatched building, and disappears into the mist along the base of several high mountains which are partially capped with groves of pine trees. A mountain stream falls into the river, through a narrow gorge on the right. The entire treatment of the painting is very interesting, the warm light grays blending into the more silvery gray sky, against which the darker blacks of the trees are seen. Silk badly broken.

Without signature. The four large characters "Hermitage in a snowy dale" at the upper right corner are followed by signature and seal of the Emperor Kao Tsung of the Sung dynasty. At the upper left a poem written by Wang Ch'ung of the Ming dynasty, describing the painting and attributing it to Li T'ang.

Label on back of panel also attributes this painting to Li T'ang. Received as a kakemono but mounted afterward in panel form. Height, 65 $\frac{3}{4}$ "; width, 33 $\frac{1}{4}$ ".

559. (1136) **Signed, Ma Lin (son of Ma Yüan). Sung. Chinese.**

(Barin—Japanese name.)

Painted on silk, in ink and colors.

A winter scene of hawthorne and bamboos. An ancient blossoming hawthorne tree and four slender bamboos of garden type, interlace branches. The trees grow upon a flat bank near the water. There has been a recent snow fall and its white flakes have settled upon everything. Frost covers the low growing grasses and hardier bushes. In the topmost branches of the hawthorne rest two blue birds and two brown sparrows. Silk much worn from age and handling. Signature of Ma Lin on the trunk of the hawthorne tree near its base. Poem in upper right written and signed by Wang Tô, a famous collector of the Ming dynasty. Nine seals on painting.

Label on back of panel attributes this painting to Ma Lin. Received as a kakemono but mounted afterward in panel form. Height, 65 $\frac{1}{2}$ "; width, 41 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

560. (1137) **Signed, Kung K'ai (also known as Shun Yi and Ts'ui Yen). Sung. Chinese.**

Painted on paper, in ink.

Sleeping among the reeds. A scene of contentment and stillness, showing a man asleep in his boat under the long gray stems of overhanging reeds at the right of the picture. In the foreground, a large rock juts out into the water, reeds branching out from under it. Two black birds fly away in the sky. The paper is a warm light gray, badly rubbed.

Thirteen seals and the signature of the artist are shown in the picture. Four seals at lower left edge.

The signature "Kung K'ai" followed by his written seal "K'ai" and three other seals are at lower right edge, three seals at upper left, one in the center at the top and one near upper right corner. One of the seals is said to belong to Ts'ao Sung-süeh of the Yuan dynasty, one of the others, to Kêng Hsin-kung of the Ming dynasty. These men are well known collectors.

Label on back of panel states that the painting is the work of Kung K'ai.

Received as a kakemono but mounted afterward in panel form. Height, 41"; width, 21 $\frac{7}{8}$ ".

561. (1143) **By an Unknown Artist of the Sung dynasty, copied after a design attributed to Ku Ching-siu. The Six Dynasties. Chinese.**

Painted on silk, in colors.

Birds dallying near the pond. A white egret flies down through the drooping branches of a willow tree, toward two other birds of similar kind who stand below at the edge of a pool calling to him. Flat-topped rocks and large, wide-spread lotus leaves edge the pool's bank. At the foot of the willow are a clump of glowing hibiscus blossoms, and in the upper branches of the tree, two small birds perch close together. Of the original silk there remain but fragmentary parts, so that the design is somewhat difficult to follow.

Without signature. Three small seals at lower right and four at lower left.

Label on back of panel attributes this painting to Ku Ching-siu and gives title of picture.

Received as a kakemono but remounted afterward in panel form.

Height, 70 $\frac{3}{4}$ "; width, 38".

Oriental Paintings

KAKEMONO

562. (1144) Attributed to Lu T'an-wei. The Six Dynasties. Chinese.
(Rikutanbi—Japanese name.)

Painted on silk, in ink and tint.

A Buddhist convert. A Lohan with grave and venerable countenance, is seated upon a rock over which is spread a square of decorated material. Kneeling before him, is a young Buddhist disciple removing one of his master's shoes. On the ground to the right of the disciple, are a pair of sandals. The Lohan wears a long, brown undergarment partially covered by an outer cloak which is finely spotted and of a lighter color. In his hand he carries his long staff which reaches into the branches of the tree above him. Faintly on the right of the picture is shown the line of a distant bank. The darkness of the red-brown silk, and the worn condition of the picture make it difficult to follow the design. Noticeable repairs show in the foreground and on the disciple's green scarf, and also at the top of the picture. Many breaks and cracks throughout the silk.

Without signature or seal.

Label on back of panel attributes this painting to Lu T'an-wei. Received as a kakemono but mounted afterward in panel form.

Height, 20¼"; width, 11½".

563. (1145) Attributed to Li Ssü-hsün. Tang. Chinese.
(Rishikin—Japanese name.)

Painted on silk, in colors and gold.

The Ch'iu Cheng Palace. An ideal, imperial estate of palaces, gardens, rocks, trees, hills, a lake, and towering mountain peaks, below which clouds drift across the entire painting. The scene is depicted with miniature delicacy and refinement, each part exquisite in its jewel-like color and form. The spacious terraces and buildings are connected by flights of steps and pathways which center at a bridge in the foreground. There, a lake surrounds the palace grounds and a long driveway leads to the entrance. Along the drive, the Emperor Tai Tsung and his followers approach the palace. Throughout the painting there is a strong feeling of vertical line and form, accentuated by the use of gold. The predominating colors are green and blue, shown on mountains, hills and buildings. Reddish tints are shown on buildings, banners, and the costumes worn by a few travelers. White and silvery gray are shown in foliage, and light and dark brown is seen in numerous trees. Silk golden brown, much worn—carefully cleaned and repaired.

This Tang palace has often been written about, especially by Wang Hsi-chih (A. D. 321-379) of the Tsin period.

Without signature or seal.

Label on back of panel attributes this painting to Li Ssü-hsün. (Compare with Makimono No. S. I. 67).

Received as a kakemono but mounted afterward in panel form. Height, 51"; width, 25⅛".

Oriental Paintings

KAKEMONO

564. (1146) **Attributed to Wu Tao-tzŭ (also known as Wu Tao-yŭan).**

Eighth Century. Tang. Chinese.

(Go Doshi—Japanese name.)

Painted on paper, in ink and colors.

Portrait of a venerable Lohan. This painting depicts the mystical, black-haired Lohan, Na Chie Si Na (Sanskrit, Nagasena), seated upon a lion. The long-ringed staff which he holds in his right hand rests upon the animal's back, and the animal, though fierce looking, is entirely under the control of the Lohan's will. In his left hand Na Chie Si Na holds a red symbolic object—the sacred patra—from which flowing water ascends. He wears a long, loose cloak, gray and cream color, fastened at the shoulders to a jewelled necklace. This cloak falls open showing an undergarment and red girdle. Large circular rings hang from the Lohan's ears. The drawing of the Lohan's flesh and the unusual treatment of the draperies show great strength and movement. The lion's body is reddish in color and his head, lighter in tone. The paper is dark, warm gray, stained and broken.

Without signature or seal.

Label on back of panel reads: "Tang, Wu Tao-tzŭ, picture of Lohan."

Received as a kakemono but mounted afterward in panel form. Height, 48"; width, 26 $\frac{3}{4}$ ".

565. (1147) **Attributed to Sze Tao, Priest. Sung. Chinese.**

Painted on paper, in colors.

Explaining the Buddhist scriptures. A Kuanyin, holding in her hands the Buddhist scriptures, which are inscribed on yellow leaves, stands before a sage or Lohan, to whom she is explaining the sacred writings. Leaning close to her and looking up at her, is a strange, wild-looking brown animal called a "t'o-miao" (a fabulous creature), with parted hair and waving furry tail. The goddess is dressed in a long, white garment over which she wears a short tunic, of a green and yellow flowered material. Her costume is very Grecian in feeling, as is also that of the Lohan who wears a long, white coat with wide sleeves decorated in green and black. His tunic is almost identical in pattern with hers, but lavender in color. In his hand he carries a branch of the sacred fungus. Much of the Lohan's face has been repainted.

Without signature or seal.

Label on back of panel attributes this painting to Sze Tao.

Received as a kakemono but mounted afterward in panel form.

Height, 22 $\frac{7}{16}$ "; width, 13".

Oriental Paintings

KAKEMONO

566. (1148) Attributed to Tsao Pa. Tang. Chinese.

Painted on silk, in ink and colors.

Dragon horse. A great, lean, emaciated, brown horse, bridled delicately in white and blue, is being led by a Tartar in brown who wears a red cap. His left hand is raised, goodnatureedly urging the horse onward, and in the other hand he holds the leading strap. Near them, seated complacently on the ground, is a slender black and white dog, forepaws crossed, watching the scene with interest. The Tartar's face has been repainted. Silk dark brown, much damaged. Without signature or seal.

Label on back of this panel attributes this painting to Tsao Pa. Received as a kakemono but mounted afterward in panel form. Height, $19\frac{15}{16}$ "; width, $19\frac{13}{16}$ ".

567. (1149) Attributed to Hsü Chung-ssü (also known as Hsü Hsiang-chi). Grandson of Hsü Hsi. Sung. Chinese.

Painted on silk, in colors.

Peony flowers and butterfly,—a fragment. This picture is a portion of a larger painting and shows branches of a peony bush in blossom. The flowers are very large, full blown and double. Two white ones with pink flush are in the center, one below the other, with several little starry red flowers near them and a butterfly in the upper right corner. At the left edge are portions of a red and of a white peony blossom and lower down, a red bud. At the bottom of the picture, below the heavier brown branches of the bush, is a large, light pink bud. The green foliage is full, rich and finely drawn. Through the stems and leaves is shown the distant shore line of the stream over which the bush is spreading. Silk broken.

Without signature. Small seal at right edge near butterfly. Label on back of panel attributes this painting to Hsü Chung-ssü.

Received as a kakemono but mounted afterward in panel form. Height, $49\frac{3}{4}$ "; width, 24".

568. (1150) Attributed to Kao Ts'ung-yu. The Five Dynasties. Chinese.

Painted on paper, in colors.

A portrait of the Ju-lai Buddha. Buddha is dignified and contemplative, seated cross-legged with bared feet. His hands are joined, palms upward. His outer garment is of brilliant scarlet ornamented in bands with lotus flowers. Beneath this he wears a green gown also bordered with decorations. A large halo surrounds his head. The drawing of his features is extraordinary and very fine, the eyes depicting intense concentration, the strong line of his mouth, firmness and determination. Paper tobacco brown in tone, much broken and stained.

Without signature or seal.

Label on back of panel attributes this painting to Kao Ts'ung-yu.

Received as a kakemono but mounted afterward in panel form. Height, $41\frac{3}{4}$ "; width, $31\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

569. (1151) **Attributed to Kuan Hsiu, Priest (official title Chiang).
Late Tang and early The Five Dynasties. Chinese.
(Zengetsu or Kwankiu—Japanese names.)**

Painted on silk, in colors.

Lohan with dragon king standing before him. A venerable Lohan is seated at the foot of high, black rocks, leaning against a bundle of sacred books bound together. His long bamboo staff he holds close to him and his white bowl is beside him on the rock. He has removed his sandals which are lying in front of him. Before him stands a strange looking blue creature, the Dragon King, with claws, beak, horns and long, red hair. This animalistic being wears a short, green garment and holds before him a white tablet. In his arm is a roll of manuscript. Dark brown, very fragmentary and old. Backed by silk of later date. Portions repainted.

Without signature. Seven seals in all. Three across top of painting; one on right side near top of rocks; two in lower left corner, and one in lower right. A line of black Chinese writing is inscribed along upper left edge.

Above the painting is a manuscript in black, on green decorated paper. It is the certificate of the Emperor Ch'ien-lung, written on imperial paper with dragon design, and it has three red seals on it.

Label on back of panel attributes this painting to Kuan Hsiu. Received as a kakemono but mounted afterward in panel form. Height, 41 $\frac{5}{8}$ "; width, 20".

570. (1152) **Attributed to Tung Yüan. Late Tang and The Five Dynasties. Chinese.**

Painted on silk, in ink and tint.

Escorting a friend through wind and snow. A landscape with mountains and lake. In the distance, tall straight peaks, and in the foreground at the right, a heavily creviced cliff. The lake, with its lovely distant shore line, is still and dark. A scholar and his boatman in a small boat, are gliding away to the right behind the cliff in the foreground, the two voyagers looking back toward a black-hooded man who, seated on his horse at the shore, is bidding farewell to his friend in the boat. A servant in blue stands behind, endeavoring to keep warm by blowing upon his hands which are hidden in the sleeves of his coat. Several curving trees with feathery tops, extend far above the horseman, and one low one bends its pink foliage over the rocks to the water. Mountains, trees and rocks are snow covered. Silk much worn and repaired. Tints considerably dimmed by age and usage.

Without signature or seal.

Label on back of panel attributes this painting to Tung Yüan. Received as a kakemono but mounted afterward in panel form. Height, 62 $\frac{1}{8}$ "; width, 35 $\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

571. (1153) **Attributed to Li Lung-mien (also called Li Kung-lln). Sung. Chinese.**

(**Ri-riu-min—Japanese name.**)

Painted on paper, in ink.

Horse and groom. This scene shows a tussle going on between a man and his horse. The animal is large and very powerful and is anxious to break away from his master who is pulling at the reins furiously to control and hold him back. Reeds and the edge of the precipice are introduced along the immediate foreground while on the left a large tree trunk is shown, disappearing out of the top of the picture. The design and paper in the upper right have entirely gone, and the picture has been patched with paper of a slightly deeper tone of gray. Paper stained.

Without signature. One seal on tree trunk.

Label on back of panel attributes this painting to Li Lung-mien.

(Compare with Panel S. I. No. 325.)

Received as a kakemono but mounted afterward in panel form.

Height, $17\frac{3}{4}$ "; width, $9\frac{3}{4}$ ".

572. (1154) **Attributed to Chang Hsun-li. Sung. Chinese.**

Painted on silk, in ink and tints.

Seeking the plum flower. A wide river is shown in this painting, running through the valley which is flanked on either side by steep hill-slopes, and in the distance by a large perpendicular mountain wall. On the left in the valley, a scholar is riding on his donkey along the river-road searching for the plum blossom which he has just found. His boy attendant follows closely on foot carrying a lute. In the immediate foreground there are large boulders crowned by handsome pine trees, plum blossoms, and red-leaved bushes; and beneath them a thatched pavilion on a point of land reaching out into the water. Silk broken, particularly on upper part of painting. Without signature. Four seals in lower left corner.

Label on back of panel attributes the painting to Chang Hsun-li.

Received as a kakemono but mounted afterward in panel form.

Height, $62\frac{3}{4}$ "; width, $33\frac{1}{4}$ ".

573. (1155) **Attributed to Yang Wu-ch'iu. Sung. Chinese.**

Painted on paper, in ink.

The Wang Ch'uan Studio. Tradition says that this is the studio of Wang Wei, the great Tang artist. It is a low thatched, rustic building within a walled enclosure, and is built on stone foundations with a small rectangular pool extending at one end of it. A group of bamboos grow behind the studio, rising above its roof. A poet, seated just within the doorway, is contemplating the beauty of the scene before him in the foreground of the picture,—a rocky garden flowering with pine trees and soft, leafy bushes. The painting is full of that living and growing quality felt in nature in its most spiritual aspect. The variety of the grays and blacks, the notan and the harmony of ink and paper, are very beautiful. Without signature. An imperial seal is in the center at the top of the picture.

Label on back of panel attributes this painting to Yang Wu-ch'iu, and gives the title of the picture.

Received as a kakemono but mounted afterward in panel form.

Height, $16\frac{3}{16}$ "; width, $21\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

574. (1156) **Attributed to Fang Lung, Priest (also called Fang Mu-tsung). Sung. Chinese.**

(Bonriu, Muju—Japanese name.)

Painted on paper, in ink.

Portrait of the Thousand-armed Kuanyin. In this portrait Kuanyin is seated on a lotus throne. She has numberless arms and hands, and in each palm there is an eye. With each hand she grasps a weapon or symbolic object, and two of her hands hold a small, seated Buddha enshrined, high above her crowned head. Her dark hair is spread over her shoulders and she wears long, loose garments. Two pairs of hands are joined in devotional attitude before her. Below the Kuanyin a priest stands, holding a long-handled incense burner. Paper light brown, somewhat cracked and stained. Without signature or seal.

Label on back of panel attributes the painting to Fang Lung. Received as a kakemono but mounted afterward in panel form. Height, 30"; width, 23 $\frac{1}{4}$ ".

575. (1157) **Signed, Mi Fei (also known as Mi Yuan-chang and Mi Siang-yang). 1051 to 1107. Sung. Chinese.**

(Be-gen-sho—Japanese name.)

Painted on silk, in ink.

Mists and rain on streams and mountains. A landscape of mountain peaks, and streams winding through the narrow valleys. In the foreground a group of houses lie close to the water at the foot of a wooded hill; and the curving bank across the stream is also wooded and hilly. Beyond this bank a peasant is seen carrying upon his head a bundle of faggots, and in the distant valley there are low-lying houses, over which high, pointed peaks rise sharply through the rain and the grayness. Beyond the notch on the right is seen a still more distant mountain top. Much of the ink is laid on in broad horizontal strokes of light and dark tones.

Inscription in the upper right corner, written and signed by the artist.

Received as a kakemono but mounted afterward in panel form. Height, 36 $\frac{1}{2}$ "; width, 15 $\frac{5}{8}$ ".

576. (1158) **Attributed to Liu Sung-nien (Tai-chai, "Golden Girdle," official title). Sung. Chinese.**

(Riushonen—Japanese name.)

Painted on paper, in colors.

Happy fishermen. Five small fishing boats are anchored together in a cove of the lake, the day's work is over and the men, women and children, fifteen in all, are enjoying their evening meal shielded from the sun and wind, by a tall, gray screen. Overhead a fine tree spreads its blue-green foliage, and along the bank in the foreground slender reeds sway in the breezes. Far out on the lake, two other sail boats can be seen behind the two narrow points of land at the right, also the tip of a sail shows itself above the tree top. The paper is very light gray, stained over almost the entire surface with small, brown specks, and broken in several places. Without signature. Two seals in lower left and one in lower right corner.

Label on back of panel attributes the painting to Liu Sung-nien.

Received as a kakemono but mounted afterward in panel form. Height, 40 $\frac{1}{4}$ "; width, 18 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

577. (1159) Attributed to Chao Ling-chun. Sung. Chinese.

Painted on paper, in ink and tints.

"Pu Hsien" and the sacred elephant. A Buddhist follower is standing beside a large, white elephant, brushing the animal's body with a bamboo brush, and "Pu Hsien" (Sanskrit, Samantabhadra) in a long brocade cloak, stands with hands clasped before him, directing the worker. Clusters of lotus flowers and large, spreading leaves, surround them, and above on the left, a "Shen Chiang" (Divine Commander) appears with spear and crown, standing upon the clouds. Paper tinted a pinkish tone, slightly mottled and broken.

Without signature. Three small seals in lower left corner.

Label on back of panel attributes the painting to Chao Ling-chun.

Received as a kakemono but mounted afterward in panel form. Height, 37 $\frac{1}{4}$ "; width, 17 $\frac{1}{4}$ ".

578. (1160) Attributed to Ho Ch'ung. Sung. Chinese.

Painted on silk, in colors.

Copy of a portrait of Lu Mei-niang. Lu Mei-niang was a Taoist who lived at the end of the Tang dynasty, famous for her scriptural embroideries. In this portrait she is shown wearing a long, white garment, and her black hair is caught tightly back under a Taoist hat. In her right hand she holds a long-handled, ladle-shaped, wicker object and in her left she carries a wicker basket. Silk very much broken. Paint rubbed from much handling.

Without signature or seal.

Label on back of panel states that this painting was done by Ho Ch'ung, after an original Tang design.

Received as a kakemono but mounted afterward in panel form. Height, 45 $\frac{3}{4}$ "; width, 16 $\frac{1}{2}$ ".

579. (1161) Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung (?). Chinese.

Woven in silk, in colors and gold thread.

Portrait of Ma Ku. The Immortal Ma Ku is here shown as a beautiful young woman wearing many loosely flowing garments of brown, green, and white. She stands upon the bank of a swirling stream and beside her is an attendant deer. Over her shoulder she carries a long slender staff from which hangs a basket of flowers, and in her right hand she holds a sacred fungus. A peach tree bearing large ripe fruit grows above Ma Ku on a rock cliff which is partly covered by a long white cloud. The distance and sky are deep blue.

Without signature or seal.

Label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form. Height, 47 $\frac{1}{4}$ "; width, 25".

Oriental Paintings

KAKEMONO

580. (1162) **Kō-ssū (Tapestry)**, attributed to **Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors and gold thread on blue background. Portrait of Wu-liang-sheo (?) Buddha. This tapestry shows the seated figure of a haloed Buddha, hands in lap with fingers touching. He is richly robed in golden-brown tones, with bands of blue and of black showing at neck and sleeves. The Buddha sits upon a lotus-flower pedestal. He is in meditative attitude with legs crossed and bared feet. Background of strong rich blue, showing moisture stains vertically from top to base at right.

Without signature or seal.

Label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form.

Height, $30\frac{3}{4}$ "; width, $19\frac{7}{8}$ ".

581. (1163) **Kō-ssū (Tapestry)**, attributed to **Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors.

Pine trees, peach tree, cranes and deers. A landscape with rocky embankments in the foreground where three black and white cranes and four young deers are seen. Large pine trees extend almost horizontally from the cliffs on the left, with a crane on one of their branches, and near by a fifth bird flying downward. At the right is the peach tree whose fruit brings immortality to those who eat it. In the distance, mountain peaks are partially hidden by long, low clouds. The crane, the deer, and the pine tree all symbolize longevity, and a picture of this character was a most cherished wedding gift. Lower half of picture, a slightly darker tone.

Without signature or seal.

Label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form.

Height, $24\frac{1}{4}$ "; width, $40\frac{1}{4}$ ".

582. (1164) **Kō-ssū (Tapestry)**, attributed to **Chu Kū-yu. Sung (?) Chinese.**

Woven in silk, in colors.

Chang Chung, a sage of the Chou dynasty, was endowed with such goodness and obedience that he was honored by all and considered deserving of innumerable descendants. Therefore a picture such as is this tapestry, was frequently sent to a friend at the birth of a child. Chang Chung is holding a baby in his arms, on his left stands the Star God of Rank, Lu Hsing, holding a *ju-i* sceptre and resting his right hand upon the head of a young child, and before them the Star God of Longevity, Fu Hsing, with staff and peach of immortality. The group stands in a garden of pine trees, herbs, and rocks with water in right foreground. The sky is deep blue, with light floating clouds.

Without signature or seal.

Label on back of panel attributes the tapestry to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form.

Height, $65\frac{1}{2}$ "; width, $32\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

583. (1165) Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.

Woven in silk, in colors.

This tapestry depicts a beautiful palace in the mountains where a famous gentleman lives. It is surrounded by clouds, spreading trees, and towering blue peaks; and a wide stream runs through the valley just below it. The owner of the estate has come to receive his guests who are approaching through the foreground, each of them carrying a birthday gift for their host. Two other visitors are shown crossing a bridge at the left. The colors used in this tapestry are very fine, a soft silvery green for the trees, the mountains in tones of blue, and the palace a blending of light golden browns and blues. Large brown stain near center.

Without signature or seal.

Label on back of panel attributes the tapestry to Chu Kū-yu. Received as a kakemono but mounted afterward in panel form. Height, 46"; width, 47¼".

584. (1166) Attributed to Chung Wên-siu. Sung. Chinese.

Painted on silk, in ink and tint.

Wang Tze-yin going in a boat to see Tai K'wei. A group of mountains and plateaus near a lake, rise snow-covered out of the valley mist, black tree forms outlining the mountain tops. Below in the foreground, Wang Tze-yin and his servant are on the lake in a boat; and at their left, huge rock cliffs and three large skeleton trees rise steeply from the water. The middle distance is pale with mist and snow; and lower hills, rounded and white, and one of them is topped with gray pine trees. White tint has been used on the figure, and green tint on rocks. Silk badly stained down left side of picture.

Without signature or seal.

Label on back of panel attributes the painting to Chung Wên-siu.

Received as a kakemono but mounted afterward in panel form. Height, 49⅜"; width, 24½".

**585. (1167) Signed, I Yuan-chi. Sung. Chinese.
(I-gen-kitsu—Japanese name.)**

Painted on silk, in colors.

A great warrior. I Yuan-chi has depicted here a splendid large, white cock with red comb, standing on a rock at the foot of a willow tree, among whose drooping green branches two brown birds fly. Near the warrior cock are low pink blossoms of a wild raspberry shrub—and one slender, white, spikey flower is in front of him in the foreground. The background is a deep, strong blue, against which the white rooster is very decorative, proud and defiant.

Signature at lower right corner.

Received as a kakemono but mounted afterward in panel form.

Height, 58½"; width, 24⅝".

Oriental Paintings

KAKEMONO

586. (1168) **Attributed to Li Ch'êng (also known as Li Ying-ch'ü).**

Sung. Chinese.

(Ri-sei—Japanese name.)

Painted on silk, in ink and tints.

A mountain hermitage. A landscape of very high, rounded mountain peaks, rising abruptly over a small hamlet of thatched cottages. Beyond the village a waterfall is seen, dropping through a gorge into the misty valley; and at the foot of the village the stream appears, winding down through the foreground. Beyond the curving bridge are a group of many large trees, the dark foliage of some of them tipped with snow, and others showing snow-covered skeleton branches. Above this wooded bank rise overhanging cliffs topped by pine trees, and beyond the cliffs, to the left, two horsemen are seen riding through the mountains. At the bottom of the picture eight egrets appear in the widening stream. Green tint is used with the ink on some of the foliage and on the rocks and mountains. Silk stained and broken.

Without signature. One seal at lower left and two at lower right—all owner's seals.

Label on back of panel reads: "Sung, Li Ch'êng, a mountain hermitage."

Received as a kakemono but mounted afterward in panel form. Height, 43½"; width, 23¾".

587. (1169) **Attributed to Huang Chü-shih (son of Huang Ch'üan and brother of Huang Chü-pao and Huang Chü-tsal).
The Five Dynasties. Chinese.**

Painted on silk, in soft colors.

A pair of phoenixes on a wu-tung tree. Two phoenixes painted in accordance with ancient mythological thought, using five colors—brown, green, black, red and gold,—the predominant one being brown, the official color of the Sung dynasty. A great bough crosses the picture and on it rest two phoenixes. One of the birds stands with claw raised and head turned, calling to his mate, proud of his divinity and of his personal beauty, his long brown and black tail curving low to the bottom of the picture. Near him on the bough sits the second phoenix, puffy and soft, with curving neck and slender blue-green tail. Their bodies are adorned with a fine design of small overlapping feathers, some black-tipped and others decorated with golden spots. Their heads and necks are feathered with green and golden tufts, and a curious horn-like formation which projects on top of each beak. The foliage of the tree is largely covered by drifting cloud forms, only a few of the leaves being discernible. Liquid gold much softened by age was sparingly used in this painting.

Without signature or seal.

Label on back of panel attributes the painting to Huang Chü-shih.

Height, 60"; width, 35⅝".

(Compare this with Panel No. S. I. painted by Huang Chü-pao, a brother of Huang Chü-shih.)

Received as a kakemono but mounted afterward in panel form.

Oriental Paintings

KAKEMONO

588. (1170) **Attributed to Hsü Chung-ssü (also known as Hsü Hsiung-chi). Grandson of Hsü Hsi. Sung. Chinese.**

Painted on silk, in ink, gold and colors.

Mandarin ducks, hibiscus and cassia flowers. An old and twisted cassia tree abundantly laden with golden blossoms and foliage, spreads over a bush of richly flowering, pink and white hibiscus. They grow at the edge of a pool whose banks slope gently back, flowering with small plants and leafy clumps. Two iridescent-winged mandarin ducks are in the foreground, pluming themselves. Pool and distance and sky are of a brilliant, glowing, intense blue. This color has been rubbed in parts of the painting, the golden-brown silk showing through. Gold is used extensively in the drawing of bush and foliage forms, as outline and veining. Silk damaged and repaired. Near the top of the picture there are several stains, one dark and oily looking, over that part of the tree where two white-crested birds perch.

Without signature or seal.

Label on back of panel attributes the painting to Hsü Chung-ssü.

Received as a kakemono but mounted afterward in panel form. Height, 71½"; width, 39".

589. (1171) **Signed: Mi Fei (also known as Mi Yuan-chang and Mi Siang-yang). 1051—1107. Sung. Chinese.**

(Be-gen-sho—Japanese name.)

Painted on silk, in ink.

The return of the fishermen. A landscape of river, woods and mountains. In the immediate foreground, a mass of earth-covered rock, and trees. To the right on an ascending slope, the edge of a forest. To the left, connected with the foreground by a bridge, a rocky point and additional trees. All of these trees are stately in character and of different varieties, including several willows, the foliage of which is indicated entirely by vertical lines. On the bridge two fishermen carry nets over their shoulders. Beyond them a broad river is shown, branches of which separate the foreground. The river merges into the distant landscape where clouds seek the valleys and half veil roof-tops and trees, and where the country ascends, beginning with low hills and ending in high mountain peaks. Ink soft and rich in quality, the strokes showing both the vertical and the horizontal methods of Mi Fei. Silk warm red-brown, damaged throughout its entire surface.

Manuscript on painting written and signed by the artist, reads: "Mi Fei, painted on an autumn's day in the 3rd year of Chung Ning (A. D. 1104), at the Pao Tsin studio."

Received as a kakemono but mounted afterward in panel form.

Height, 49¼"; width, 36".

Oriental Paintings

KAKEMONO

590. (1172) **Attributed to Wang Chên-p'êng (also known as "Lonely Cloud"). 14th Century. Early Ming. Chinese.**

Painted on silk, in ink and colors.

A lotus lily pool and water fowl. A pool with overhanging flowers along its bank, white peonies tipped with pink, and clumps of starry blue and purple blossoms. In the pool a pair of water-fowl, one marked with blue and one with gray, are floating gently along through the lotus leaves and past long, bending grasses. At the left of the picture a cluster of white daisies grow among the peony leaves. The further bank is shown as sloping gently back from the water's edge. Silk broken.

Without signature or seal.

Label on back of panel attributes this painting to Wang Chên-p'êng.

Received as a kakemono but mounted afterward in panel form. Height, 43"; width, 19 $\frac{1}{4}$ ".

591. (1173) **Attributed to Fan K'uan (also known as Fan Chung-II and Fan Chung-chêng). Northern Sung. Chinese. (Hankwan—Japanese name.)**

Painted on silk, in ink and colors.

Plank roads on Szechuan mountains. Ledge upon ledge, fantastic mountain heights build up, with tremendous vigor and sheer, sharp outline, between a wide and mist-like valley on the left and a deeply cut chasm to the right. Temples partially veiled in the valley, appear to float softly through the mist which feels its way forward between the walls of rock and earth, until it reaches and mingles with a group of tall, silvery, snow-tipped trees. Below, in the foreground, there is a swift mountain stream, out of which many round-topped rocks appear near a rustic bridge. Travelers are starting on their journey up over the timbered roadway which can be followed by intervals, as it mounts along the edge of the chasm. The peaks themselves are partially snow-covered, with soft blue shadows and copper colored hollows below, channelled by the elements. Here and there pine trees flourish, some of them hanging down almost perpendicularly, from projecting ledges. The highest mountain holds within it, a round, sheltered basin, from which a waterfall drops silently down into an unknown depth.

Without signature or seal.

Label on back of panel reads: "Sung, Fan K'uan, traveling in Szechuan."

Received as a kakemono but mounted afterward in panel form. Height, 76"; width, 29 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

592. (1174) **Attributed to Li Tsung-hsun. Sung. Chinese.**

Painted on silk, in colors.

The five sages. These portraits are said to be of the five old men who met the Emperor Wen Wang of the Shang dynasty, presenting him with a "Warrant of Authority" and saying to him "We are the Spirits of the Five Plants." All of the sages in this large painting are very old and dignified. The central and eldest figure, leans heavily upon his long staff with both hands. On his right, one of the others is carrying his staff across his shoulders, and between this one and the next, a deer stands. To the left of the central figure stand the two remaining ones, one fastening his hat with a long pin, and one stroking his beard. Close to these two are a crane and a tortoise. All of the sages wear full, long cloaks of dull brown, gray, or green, depicted with strong, boldly drawn folds. Colors rubbed and faded from washings. Silk tobacco brown, broken and stained.

Without signature or seal.

Label on back of panel attributes the painting to Li Tsung-hsun.

Received as a kakemono but mounted afterward in panel form. Height, 65"; width, 87½".

Oriental Paintings

KAKEMONO

593. (1175) **Attributed to Yen Li-pên. Flourished 628—668. Tang. Chinese.**

(En-riu-hon—Japanese name.)

Painted on silk, in colors.

Kuanyin holding up the holy water vase and a willow branch. The Kuanyin, seated upon a lotus throne, looks down from her height, with divine grace and tolerance, every fold in her flowing draperies expressive of calmness and contemplation. A small pink vase, containing the water of life, rests in the upturned palm of her right hand extended before her. Above it in her left hand, she holds a willow spray, and she pauses, contemplating, before mingling the willow and water, elements of creation. On her head, with her black hair coiled high, she wears a small, seated Buddha, a blue scarf covering the top and falling on either side over her shoulders. She wears a transparent veil, through which a long blue garment is shown. Her green girdle is slightly exposed in the center and its ribbons appear at the base on either side. An undergarment of white is seen at the neck and wrists, and below in heavy folds, partly covering her feet and the upper part of the pedestal on which she is seated. Her earrings and necklace are of gold. The dais is bordered by boldly drawn lotus petals in white with black outline. Of the original silk there remains only that part upon which the figure and dais were first painted, all of which is much worn and badly broken in many places. Behind the original silk there are different layers of textile applied at various times, and all of the space surrounding the outlines of the veil and hood, is newly applied modern brown silk. The proportions of the newly applied silk are not in keeping with those of the figure and suggest a reduction of area, probably originally the picture was considerably broader and higher.

Without signature.

Label on back of panel reads "Tang, Yen Li-pên, Kuanyin holding the holy water and a willow branch."

Received as a kakemono but mounted afterward in panel form. Height, 61½"; width, 30¼".

594. (1176) **Attributed to Yang Ting-kuang. Tang. Chinese.**

Painted on paper, in colors.

A Lohan—"Na Chie Si Na." He is seated in contemplative attitude, upon the back of a light colored lion who wears a red and gold tasseled collar. The Lohan holds in his left hand a long bamboo staff. His right hand rests upon his knee. The long, loose outer cloak which almost covers him, is of gray, bordered in red—it leaves uncovered the right sleeve of a pink undergarment. The Lohan has black, curly hair and a short, black beard, and his head is surrounded by a halo. Paper gray-brown in color, badly worn and stained. Without signature or seal.

Label on back of panel attributes this painting to Yang Ting-kuang.

Received as a kakemono but mounted afterward in panel form. Height, 40¾"; width, 23¼".

Oriental Paintings

KAKEMONO

595. (1182) **Attributed to Li Lung-mien (also known as Li Kung-lln). Sung. Chinese.**

(**Ri-riu-min—Japanese name.**)

Painted on paper, in ink and colors.

Eighteen Lohans crossing a stream. A procession of white-robed Lohans walking across the water, from the distant bank at the top of the narrow, upright painting, to the flat rock-ledge in the foreground where four of them have already arrived. Each one of these immortals carries his staff or bowl, or accustomed symbolic attribute. The flesh of the Lohans is painted in color, and blue or red has been used on many of the objects they carry. Paper worn and repaired at top of painting.

Without signature. Eighteen seals in all on the painting, the central oval seal at top and the two top seals at right corner are imperial Ch'ien-lung seals. The seal just below these two seals in the right corner is the seal of the Imperial Galleries. Two long manuscripts, an illumination, and a label all are on back of panel. The long, upright manuscript at the right is written by Wu Shi-chi, a Ming scholar. The shorter, upright manuscript on left is signed "Yuan Yuan." The illumination is sealed with three Ching emperors' seals.

The label on back of panel reads: "Sung, Li Lung-mien, Lohans fording the river to visit Lung Wang," (King of the Seas).

Received as a kakemono but mounted afterward in panel form. Height, $38\frac{7}{8}$ ''; width, $12\frac{9}{16}$ ''.

596. (1183) **Attributed to (Signed?) Kuo Hsi (also known as Kuo Ho-yang). Flourished 1040—1080. Sung. Chinese.**

(**Kwakki—Japanese name.**)

Painted on silk, in ink and tints.

Heavy snow scene in the mountains. In the foreground on the right a figure is crossing a bridge, and on the left a scholar is seated in the doorway of a pavilion. A stream winds through the valley on the right, past distant temple buildings above which precipitous cliffs rise, some of them crowned with trees and temples. Silk broken and patched and the surface shows gray mold.

Signature at left, on cliff—with two seals above, and four below it. Two indistinct seals at upper left, one oval seal in center at top, three in upper right corner and three in lower right.

Manuscript on back of panel is by Huang Chi-sui, who gives the title of the picture and states that Kuo Hsi ranks with Li Ch'êng in landscape painting.

Label on back of panel attributes this painting to Kuo Hsi and gives its title.

Received as a kakemono but mounted afterward in panel form. Height, $54\frac{3}{8}$ ''; width, $32\frac{9}{16}$ ''.

Oriental Paintings

KAKEMONO

597. (1184.) **Kō-ssū (Tapestry), attributed to Shen Tze-fan. Sung. Chinese.**

Woven in silk, in colors.

Flowers and birds. A small blossoming tree with twisted brown trunk, is growing near a curious blue rock and a white peony bush. On its branches are two gray and black birds, and on the bank below are low-growing plants and flowers. Silk badly worn and in places entirely gone. This is especially noticeable along tree trunk where paint has been added in repairing.

Without signature. Three seals in each of the lower corners. The large manuscript on back of panel is by Huang Chu-yuan. It gives the title of the picture and attributes it to Shen Tze-fan. This manuscript also gives the names of the four great Sung kō-ssū makers, as follows: Wu Wen-ju, Sung Hsui-chi, Chu Kū-yu, and Shen Tze-fan, all natives of Soochow.

Label on back of panel also attributes this kō-ssū to Shen Tze-fan.

Received as a kakemono but mounted afterward in panel form. Height, 38"; width, 20 $\frac{1}{8}$ ".

598. (1185) **Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors.

A heavenly maiden presenting a melon. The maiden stands with her youthful attendant, beneath the spreading branches of a pine tree. In her hands she holds out a large, ripe melon, and her servant carries the sacred fungus and a basket of immortality-giving peaches.

Without signature. One seal in lower left corner. Label on back of panel attributes this kō-ssū to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form. Height, 38 $\frac{7}{8}$ "; width, 19 $\frac{1}{8}$ ".

599. (1186) **Attributed to Huang Chū-tsai (son of Huang Ch'üan and brother of Huang Chū-pao and Huang Chū-shih). The Five Dynasties. Chinese.**

Painted on silk, in colors.

Birds and pomegranate—a fragment. A pomegranate is shown in this painting, laden with red blossoms and opening fruit. Upon its branches are two green parrots who are enjoying the luscious, ripened fruit. At the base of the tree a cluster of orange lilies is shown, and over the ground, clumps of low, white-veined, leafy plants. The silk is heavy in quality and dark brown. It is much broken and somewhat stained. This picture is probably a fragment of a much larger painting.

Without signature or seal.

The large manuscript and the label, both on back of panel, attribute this painting to Huang Chū-tsai, and give the title of the picture.

Received as a kakemono but mounted afterward in panel form. Height, 32 $\frac{1}{2}$ "; width, 43 $\frac{7}{8}$ ".

Oriental Paintings

KAKEMONO

600. (1187) **Signed, Chou Wang-chi (also known as Chou Shun). Sung. Chinese.**

Painted on paper, in colors.

Portrait of the Ju-lai Buddha. He sits cross-legged upon a lotus throne, his hands palms up, one upon the other, in his lap, his face expressing controlled calm, and the folds of his red cloak and pale olive undergarment falling gently down over his body and on to the lotus-flower pedestal. Above him hangs a gold and red canopy ornamented with pendants. The paper is in a much injured and stained condition with a bad diagonal break across the right lower corner.

The signature reading "Chou Shun, respectfully painted," and the written seal of the artist, are shown along the left edge.

The manuscript on white paper on back of panel was written and signed by Wang-lin. The label also on back of panel attributes this painting to Chou Wang-chi.

Received as a kakemono but mounted afterward in panel form. Height, $41\frac{1}{2}$ "; width, $20\frac{1}{2}$ ".

601. (1188) **Attributed to Wei Kwang-yuan. Sung. Chinese.**

Painted on silk, in ink and colors.

Garden scene including large, white and red peonies, a magnolia tree and birds. The large, blossoming peony plant grows near an upright rock at the right of the painting and above it are a white magnolia and a pink flowering fruit tree. A pheasant stands upon the rock calling to his mate at the left on the bank below. The upper pheasant is red-breasted with pale blue wing, and green and white feathers; the lower bird has been partially destroyed, and a large patch added in lower left corner. On the upper branch of the fruit tree there rests a small blue and gray bird. Areas of new silk are also added at lower right edge and corner, and at both edges at top of painting. The red used on breast of upper pheasant and on peony flowers is of later date.

Without signature or seal.

Label on back of panel attributes the painting to Wei Kwang-yuan.

Received as a kakemono but mounted afterward in panel form. Height, $72\frac{1}{4}$ "; width, $37\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

602. (1189) **Signed, Ma Yüan. Flourished 1190—1224. Sung. Chinese.**

(**Ba-yen—Japanese name.**)

Painted on silk, in ink and tint.

The tea party. A landscape of mountains, mist, and valley, showing a river, the branching streams of which cross the foreground and separate parts of the low land into narrow strips. A delicate miniature red flower is introduced along the nearby banks. At the right is a small junk from which several people have just landed. Beyond them is shown a high fenced enclosure with buildings. On the left of the foreground is an important plateau surrounded by rocks, on which a group of eight people are enjoying refreshment while contemplating the beauty of nature about them. Among the rocks and all through the low lying country are pines, willows and other varieties of large trees, depicted with great fineness of detail. Behind these trees and through their foliage, more rustic life can be seen in the middle distance, a boatman gliding through the narrow stream, a shepherd with his flock, and a walled-garden with bamboos. Beyond this intimate landscape a mist settles across the entire valley hiding the tops of the trees and encircling a great mountain which fills the upper right of the picture. A winding pathway ascends through the gorges to a temple situated on a high plateau at the left. Pink and green tints are employed through the foreground on both figures and landscape, and also on the distant mountain slopes. Silk worn with age and badly broken throughout the surface.

Ma Yüan's signature on rocks in front of tea party. Two seals in lower right corner, one in lower left.

Received as a kakemono but mounted afterward in panel form. Height, 41 $\frac{1}{4}$ "; width, 39 $\frac{3}{4}$ ".

603. (1190) **By an Unknown Artist. Tang design, painted possibly during The Five Dynasties. Chinese.**

Painted on silk, in ink and colors.

Garden scene. Two white fowls, a hen and a rooster, are standing in the foreground facing one another; four small chickens are shown beneath the mother and a fifth is tucked under her wing. Behind this group are creviced rocks, among which grow peony bushes with large, red and white blossoms and foliage. The design is Tang, the treatment of flowers and rocks bold, solid and realistic, and the treatment of the fowls which have been painted without outline—much more delicate. Silk dark red-brown, much worn especially across foreground and in long vertical breaks. This is probably a fragment of a larger painting.

Without signature or seal.

Received as a kakemono but mounted afterward in panel form. Height, 25 $\frac{3}{4}$ "; width, 45 $\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

604. (1191) **Signed, Chao Ch'ien-li (also known as Chao Pa-chü).
Flourished 1127—1162. Sung. Chinese.**

Painted on silk, in ink and colors.

Shipping, palaces, and snow. A view of a harbor widening out to the distant sea. Hills, trees and palaces covered with a thin, white frosting of snow. The foreground is a rocky island strongly depicted with large and varied trees, and separated from the main land by a branching inlet. At the left three horsemen and four attendants are crossing a bridge, and other travelers are on the plank roadway which crosses the foreground and mounts at the right through the hills, to the terrace of a red columned pavilion. The main buildings of the palaces are situated just beyond a group of green and blue hills in the center of the picture, and they look out upon the harbor where many sail boats and small craft line the shore. Across the bay, which is dotted with small boats, a low promontory juts into the water, showing upon its shores, buildings, pink blossoming trees and willows. Above the palace, high green mountains rise sheerly from the water, and where the harbor widens to the sea, more sail boats and islands and long points of land. Silk dark brown, badly worn and broken throughout its surface. The treatment of snow is most interesting and the composition very unusual. It suggests the work of Li Chao-tao.

At the top of the painting there is a poem describing the landscape, written by Ko Chiu-ssu, a famous Ming scholar and Government official. At the lower right edge, the signature reads: "Ch'ien-li Pa-chü," followed by seal "Ch'ien-li." Received as a kakemono but mounted afterward in panel form. Height, 80"; width, 40½".

Oriental Paintings

KAKEMONO

605. (1207) **By an Unknown Artist. Tang. Chinese.**

Painted on silk, in ink and colors.

Ts'ao Chun leaving a stronghold. This painting depicts a group of eight persons standing in the foreground under a grove of trees. The central figure is Ts'ao Chun, a favorite of the Emperor, who is starting for a journey accompanied by her three attendants and two armed guards, all of whom stand near her, her maidens carrying her treasures and banners—the guards holding lantern and axe. She turns to acknowledge the obeisance of two court officials, one of whom kneels before her, the other standing near her throne, holding before him a jade kuei. The landscape shows many full-foliaged trees of different varieties which fill most of the upper part of the painting, rendered in tones of black, gray, and green tint. On the right, behind Ts'ao Chun, a curving bridge leads to a building and at the base of the picture a pool is introduced with central basin holding a rock form, and at right and left respectively, pink and white large-leafed aquatic plants and bamboos. Touches of red and dull blue are introduced on clothing, the faces and hands are in tint, and the throne is brilliant red decorated with an eight-petalled lotus pattern outlined in lighter tones of the same color. Silk dark brown and damaged. In spite of breaks and repairs much of the beauty of the early design remains.

Without signature. Two seals at top of painting, the oval one an imperial Tang seal; seven seals on left edge.

Inscription on yellow paper above painting attributes this picture to Wang Wei.

Received as a kakemono and still in that form.

Height, $41\frac{3}{4}$ "; width, $19\frac{3}{4}$ ".

606. (1208) **Attributed to Chu Hsi. 1130—1200. Sung. Chinese.**

Painted on silk, in ink and tint.

A buffalo and her calf. In the foreground of a narrow landscape, a large buffalo is shown turning to her calf who stands near with head raised calling to the mother. Low tufts of tinted grass grow near them, low rocks cross the picture at its base, and in the middle distance a stream flows between banks of tall, pale-tinted, waving bamboos. The animals are depicted in delicate gray tones with hoofs and horns in ivory black. Silk worn and broken.

Without signature or seal.

Label on mount at upper right attributes this painting to Chü Hsi.

Received as a kakemono and still in that form.

Height, $29\frac{7}{8}$ "; width, $14\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

607. (1209) **Attributed to Wang Ch'ien-tsi. Sung. Chinese.**

Painted on silk, in ink and colors.

Portrait of the Lohan Chia-li-chia (Sanskrit, Karika). Large, boldly drawn portrait of a white-haired Lohan, Chia-li-chia, seated upon a rock which extends upward behind him, with two bamboos seen near it. The Lohan's face shows concentrated power, with forehead knotted and mouth slightly open. He is dressed in a long garment of dull red, partially covered by an over-wrap of buff decorated with wide, green straps and lined with blue. A dwarf follower approaches the Lohan offering him two red peaches upon a tray. He is dressed in brown and white and wears a long string of black beads around his neck, fastened with a red tassel. Silk dark olive brown of coarse weave, stained and broken.

Without signature. Six seals on painting—one seal in upper right corner and one in upper left—three in lower right and one in lower left. Two vertical lines of inscription on painting at upper left edge.

Label on mount at upper right attributes this painting to Wang Ch'ien-tsi.

Received as a kakemono and still in that form.

Height, 50"; width, 24 $\frac{3}{4}$ ".

608. (1210) **Attributed to Wang Tsu-ching. Sung. Chinese.**

Painted on silk, in ink and colors.

Portrait of a Han beauty. An imperial concubine of the Han dynasty stands writing a poem upon a delicate red leaf which she has found and holds in her slender outstretched left hand. She is dressed richly in flowing robes, the waist and sleeves of plum color, the skirts of cream-white—with long green and olive knotted streamers hanging from her shoulders. Upon her black hair she wears a headdress of red and gold brocaded material, fastened with pearls and gold ornaments. Her face is powdered after the fashion of the court ladies of the Tang period. Silk badly broken and repaired.

Without signature. Eight seals on painting, one in upper right, two in upper left; two in lower right and three in lower left corner.

Label on mount at upper right attributes this painting to Wang Tsu-ching.

Received as a kakemono and still in that form.

Height, 49 $\frac{3}{4}$ "; width, 27 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

609. (1211) **Attributed to Li Yung-ysi. Sung. Chinese.**

Painted on silk, in colors.

A cream-white horse is shown in this painting, wandering alone through a meadow, his head lowered and turned to the left. He wears a bridle which is inlaid with gold and attached to green tasseled cords tied about his neck. A large red tassel and ball, ornament the bridle, and his tail is tied with a red and gold ribbon. Behind him the sea is shown, and near him an ancient hollowed tree, bamboos, grasses and low light green plants. Silk broken and stained.

The signature has been removed from tree trunk near left edge of painting. Three seals at lower right corner and two at lower left.

Label on mount at upper right attributes this painting to Li Yung-ysi.

Formerly in the collection of Mr. Yi Tung-ching.

Received as a kakemono and still in that form.

Height, 28½"; width, 23½".

610. (1212) **Attributed to Li Teh-mai (grandson of Li Ti). Sung. Chinese.**

Painted on silk, in ink and colors.

A pair of powerfully drawn eagles are perched on a vigorously painted branch of an unseen tree, about which vine stems twist and hang. The male bird, above and at the right, shows creamy-white breast flecked with black, and head and tail tinted in silvery-gray. He looks piercingly down at his gray and black mate below, whose back is turned to the spectator and whose gaze is fixed upon the upper bird. Silk broken and repaired.

Without signature. Five seals on the painting: one, a large imperial seal, in center at top.

Label on mount at upper right attributes this painting to Li Teh-mai.

Formerly owned by Mr. Yi Tung-ching.

Received as a kakemono and still in that form.

Height, 43¼"; width, 34¼".

611. (1213) **Attributed to Wang Hui (also known as Yuen-sal). Sung. Chinese.**

(Oki—Japanese name.)

Painted on paper, in ink and tint.

In the center of a small, hilly landscape, three magpies are seen fighting in the air, clutching and pecking violently at each other. The birds are depicted realistically and strongly in black, gray and white, with brown tint used on eyes and legs. Behind them are hillslopes, partially covered with gray and brown grasses—and below them, a narrow stream, which is depicted in disc-like circular forms, flows swiftly from the left through a valley into the foreground. In the immediate foreground a rock appears, on which small areas of green moss are introduced. Paper stained and cracked.

Without signature. Three seals on painting at lower right edge.

Label on mount at upper right attributes this painting to Wang Hui.

Received as a kakemono and still in that form.

Height, 19¾"; width, 19½".

Oriental Paintings

KAKEMONO

612. (1214) Attributed to Mou Tsung-pu. Sung. Chinese.

Painted on silk, in ink and colors.

A long, narrow composition showing unusually interesting use of space. In the foreground, three meek-looking, cream-white goats with golden colored horns, are browsing together in a marshy meadow through which small pools of water appear. Two of the animals are nibbling at the dark grasses, the third in profile with head erect, stands near at right. The long, narrow space above this nearby scene has been left untouched except for darkening its tone at top of painting—and the unbroken simplicity and fine relationship of this upper part to the lower, produces a sense of great depth and distance to the landscape. Vertical lines are visible in the weave of the silk.

Without signature; one oval seal at upper right.

Label on mount at upper right attributes this painting to Mou Tsung-pu.

Received as a kakemono and still in that form.

Height, 37"; width, 20¼".

613. (1215) Attributed to Ma Yüan. Flourished 1190—1224. Sung. Chinese.

(Ba-yen—Japanese name.)

Painted on silk, in ink and tints.

An extensive, mountainous landscape through which a river descends into the foreground—its shores hidden by mist at the base of the mountains. On the nearby right, near a clump of trees and rocks, three fishermen are seen in two small boats, one of them playing upon a pipe or flute. Nearer at the left, under the shelter of several large trees, a pavilion is situated where a scholar reclines upon a low bench, attended by a servant. A path from the pavilion leads across the foreground of the picture and on it at the right a bearer approaches carrying a musical instrument. Silk badly broken.

Without signature. Ten seals on painting, one in center at top, one in either upper corner, five in lower left and two in lower right.

Label on mount at upper right attributes this painting to Ma Yüan.

Received as a kakemono and still in that form.

Height, 61½"; width, 34".

Oriental Paintings

KAKEMONO

614. (1216) **Attributed to Mi Fei (also known as Mi Yuan-chang and Mi Siang-yang). 1051—1107. Sung. Chinese.**
(Bei-gen-sho—Japanese name.)

Painted on paper, in ink.

A narrow, upright landscape of mountains and mist. In the foreground a projecting cliff extends over a river upon which a small boat is seen. The cliff is crowned with a clump of trees vigorously drawn—one, a pine, has its foliage indicated by powerful horizontal strokes. Surrounded by these and other trees two small pavilions are shown. Mist covers the valley and obscures the base of the three prominent mountain peaks which rise skyward at different angles.

Without signature. Seven seals on painting, three on upper part and four in lower right corner.

Label on mount at upper right attributes this painting to Mi Fei. Long manuscript on mount above painting. Formerly owned by a collector living in the Province of Honan.

Received as a kakemono and still in that form.

Height, $40\frac{1}{2}$ "; width, $14\frac{3}{4}$ ".

615. (1217) **Attributed to Chou Yuh-chin. Sung. Chinese.**

Painted on silk, in ink and colors.

A floral composition in which many varieties of flowering plants appear, growing together at the edge of a bank. The group includes pink dianthus, blue and lavender bell-flowers, red blossoms, daisies, small blue buds similar to gentians, and spikes of thorn. Details in many of the flower forms are depicted in gold, and the foliage is of varied tones of light and dark green. At the right, several low, large-leaved plants are introduced—butterflies and bees fly near, and crickets and grasshoppers perch among the stems. Silk broken and stained.

Signature at left edge six inches from bottom. Nine seals on painting.

Label on mount at upper right attributes this painting to Chou Yuh-chin.

Received as a kakemono and still in that form.

Height, 21"; width, $29\frac{1}{8}$ ".

616. (1222) **Attributed to Chi Hsu. Sung. Chinese.**

Painted on silk, in ink.

A landscape with vertical, projecting mountain bank at left edge, from which two forked trees extend horizontally. Below, a wide, sloping plateau on which a water buffalo pastures, watched by the young herd-boy reclining on a nearer point of land at the right. Beyond the plateau, is a lake, its outlet being seen at the base of cliff at right edge of painting. Silk broken and repaired. Long curving marks cross the surface of the painting, probably produced at the time it was last washed and remounted.

Without signature. Two seals near left edge on mountain.

Label on mount at upper right attributes this painting to Chi Hsu.

Received as a kakemono and still in that form.

Height $46\frac{1}{8}$ "; width, $29\frac{7}{8}$ ".

Oriental Paintings

KAKEMONO

617. (1223) **Signed, Mi Fei (also known as Mi Yuan-chang and MI Siang-yang). 1051—1107. Sung. Chinese.**
(Bei-gen-sho—Japanese name.)

Painted on paper, in ink.

A narrow, mountainous landscape with low, spreading point of land reaching out into the river in immediate foreground. A small boat is shown in river at right, a clump of dark trees rise in center foreground and back of these trees at the left the roofs of two pavilions are seen. Mist obscures the base of the six prominent mountains which are grouped in pairs, the central peaks rising from a higher level on which two other pavilions appear. Paper damaged and repaired.

Three vertical lines of inscription written by Mi Fei, on painting at upper left. Fourteen seals on painting and twenty-seven on narrow tan silk border.

Two vertical inscriptions on paper, on mount above tan silk. Formerly owned by Mr. Koo.

Received as a kakemono and still in that form.

Height, $21\frac{3}{4}$ "; width, 11".

618. (1224) **Attributed to Wu Tao-tzŭ (also known as Wu Tao-yŭan). 8th Century. Tang. Chinese.**
(Go Doshi—Japanese name.)

Painted on paper, in ink and colors.

Portrait of the Lohan Na-chi-si-na (Sanskrit, Nagasena) seated upon a crouching lion. The animal's head is upturned with mouth open to receive a stream of water which pours from a vase held in the Lohan's right hand. The Lohan is seated sideways upon the lion, his right arm supported by raised knee, and his left hand resting on lion's back. He wears long, flowing gray and white garments, red girdle, jeweled necklace and bracelets. The entire figure is depicted with unusual power and sharpness of line. Paper warm gray, much damaged and repaired.

Without signature or seal.

Inscription and label on back of mount attributes this painting to Wu Tao-tzŭ.

Received as a kakemono but mounted afterward in panel form.

Height, $46\frac{7}{8}$ "; width, $26\frac{5}{8}$ ".

619. (1225) **Attributed to Chang Hsŭan. Tang. Chinese.**

Painted on silk, in ink and colors.

A standing portrait of a slender young woman holding a naked child. She leans gently forward to watch the baby play with two rings. Her black hair is arranged in high coiled head-dress bound with a circular ornament. Her face, powdered white as was the Tang custom, is badly stained. She wears a short, brown coat and floating scarf over an under-garment designed with small white flowers. Silk broken and stained.

Without signature. Twelve seals on painting; one of these on upper part of painting being the imperial seal of a Ming emperor.

Two vertical inscriptions and label on back of panel—the label attributes this painting to Chang Hsŭan.

Received as a kakemono but mounted afterward in panel form.

Height, $39\frac{5}{8}$ "; width, $16\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

620. (1226) **Attributed to LI Lung-mien (also known as LI Kung-lin).**

Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on silk, in ink and tint.

Portrait of Liu Hai-chan. A painting combining great fineness and great force in its brushwork. It shows a man of mystical countenance, bareheaded and barefoot, holding upon his shoulder a three-legged toad,—and seeming to float or fly through space. His loose garments are powerfully depicted in very heavy black strokes; the rest of the portrait being portrayed in lines of the greatest delicacy and subtlety. An emanation issues from the mouth of the toad who is given an expression of supernatural power. He is said to be able to render men invisible. Silk shows areas of mold, and is broken and stained.

Without signature or seal.

Long vertical inscription on back of panel attributes this painting to Li Kung-lin.

Received as a kakemono but mounted afterward in panel form.

Height, 51"; width, 24¼".

621. (1227) **Attributed to Chao Chien-li (also known as Chao Pa-chü).**

Flourished 1127—1162. Sung. Chinese.

Painted on silk, in ink and colors.

Mountain scene with palaces and river. The palaces extend obliquely across the picture surrounded by mist and river. They are gaily colored with red and blue columns and upon several of the terraces small figures are seen. Among these palace buildings, graceful trees of different varieties and colorings are introduced. Other trees extend down into the foreground where a bridge spans the stream to its left bank on which two figures and pine trees appear. The green and blue mountains at left and in distance rise out of the mist which obscures the valley below. The entire design of this painting suggests the much earlier work of Li Ssü-hsün. Silk badly damaged throughout, the entire top of picture is restored.

Signature added later along left edge—two seals at left edge.

Inscription and label on back of panel attributes this painting to Chao Pa-chü.

Received as a kakemono but mounted afterward in panel form.

Height, 53¾"; width, 28¼".

Oriental Paintings

KAKEMONO

622. (1228) **Attributed to Ma Yüan (?). Flourished 1190—1224. Sung. Chinese.**

(Ba-yen—Japanese name.)

Painted on silk, in ink and tints.

A narrow, upright landscape showing two tall pine trees at left, a river and bridge in center foreground, and a pavilion on higher level at right. A steep mountain cliff rises out of the distance and extends upward beyond top of painting. Silk badly broken and patched throughout.

Signature added later at lower left edge. Seven seals in lower corners, and a portion of one at upper left. Two long, vertical manuscripts and label on back of mount.

Label attributes the painting to Ma Yüan.

Received as a kakemono but mounted afterward in panel form.

Height, $45\frac{1}{4}$ "; width, $22\frac{3}{4}$ ".

(Not for public exhibition, but instead for comparative study only.)

623. (1229) **Attributed to Wen Yeh-kuan, Buddhist Priest. Sung. Chinese.**

Painted on silk, in ink and colors.

From the lower right a powerful branch of a grapevine enters the picture, twisting sharply upward to the top, entwined with a spray of pink flowering pomegranates. The leaves and curling tendrils of the vine and also the bright foliage of the pomegranate, are blown to the left. On the upper part of the vine, four small birds perch, one a delicate white with long, curving tail feathers. Silk shows areas of mold, and is damaged and repaired.

Without signature or seal.

Label on back attributes this painting to Wen Yeh-kuan.

Received as a kakemono but mounted afterward in panel form.

Height, $49\frac{1}{2}$ "; width, $27\frac{7}{8}$ ".

624. (1230) **Attributed to Ho Luh. Yuan. Chinese.**

Painted on silk, in ink and colors.

A seated Kuanyin holding in her right hand a branch of willow, and in her left, a vase. Her head, turned slightly to the right with eyes half closed, is crowned with an elaborate lotus-flower headdress depicted in gold colors, and long strands of her black hair blow loosely across her shoulders. She wears a blue scarf, brocaded tunic and green skirt, with red girdle and streamers, and many gold ornaments. Paper much damaged, especially across top of painting.

Without signature or seal.

Label on back of panel attributes this painting to Ho Luh.

Received as a kakemono but mounted afterward in panel form.

Height, $32\frac{1}{4}$ "; width, $19\frac{1}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

167. (1043) **Attributed to Chou Fang (also known as Chong-yuan and Chung-lung.)** Flourished 780—805. Tang. Chinese.

Painted on paper, in colors.

A garden scene in which five figures appear. At the left a lady seated on a rock is tuning up a musical instrument. She is in pale gray and a dull brownish or Indian red, and is sitting on a white mat. She faces the front, looking ahead of her into space with an abstracted expression as she listens for the key. At the extreme left an attendant stands back of her, holding a tray, and at the end of the rock, to the right of the musician, a tall bush is in blossom in white, its branches rising out of the picture. The central figure is seated back to the spectator, between the flowering bush and a slender young tree in the foreground with large bluish-green leaves, whose top is also beyond the limits of the picture. The figure is in gray and a dark, dull vermillion. To right of the tree a lady in a soft gray-white is seated facing the observer, her head turned slightly toward her right, and at the extreme right an attendant approaches her, holding a tea bowl ceremoniously in both hands.

At right and left of the painting are long, finely written ancient inscriptions, that on the right much the longer, each with a different seal stamped on the face of the writing, and on the left is a third inscription, boldly written in eleven columns, with signature.

Length, 27¼"; height, 11¼".

168. (1082) **Attributed to Chou Fang (also known as Chong-yuan and Chung-lung.)** Flourished 780—805. Tang. Chinese.

Painted on paper, in ink.

Farmers removing their dwelling. The scroll opens showing four farmers and their bullock cart filled with household objects, and nearby two other men leading a young calf. These men are all moving to a new home, and their master, a dignified, scholarly looking gentleman advances ahead of them with formality and graciousness, toward a large group composed of nine men, two women, two young children and two attendants. This entire group seem most eager to greet their new neighbors with concern and cordiality.

Without signature. The five characters on paper attached to the scroll in front of the painting, were inscribed by Huang Yueh of the Chia Ching period. In it he gives the title of the picture. Immediately following this manuscript and preceding the picture is a manuscript of praise written by Ko Wen-ju of the Kang-hsi period. Following the painting there is a third manuscript, on silk, which attributes this painting to Chou Fang. Two seals on first manuscript, two on second, and eleven on right edge of painting. Ten seals along left edge of painting and two on the third manuscript.

Label on outside of scroll also attributes this painting to Chou Fang.

Length, 49⁹/₁₆"; height, 11¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

169. (1083) Signed, Hu Ch'ien (son of Hu Huan). The Five Dynasties. Chinese.

Painted on silk, in ink and colors.

Hunting on horseback in the snow. A spirited hunting scene depicted with vigorous line and strong color, showing ten men and one woman on horseback riding through the snowy country. The leader leans over his horse's neck urging the animal forward and at the same time trying to entrap a fox just beyond his reach. Following this man one sees first a small hunting dog catching a fox, then three other riders, one holding a dog and one a bird. Behind these men are three more hunters with bows and arrows. Near the end of the painting, beyond a group of snow-laden trees, are three more men and a woman holding her child—the man nearest her carrying a long, streaming green banner. The horses are Northern in type, heavily built with round, staring eyes; and the huntsmen are Mongolian, large-featured and powerful looking. The foliage and tree trunks are boldly drawn, and the white snow on the red and green leaves produces a fine color contrast. Silk worn and stained.

Signature "Hu Ch'ien," and two seals, are at left edge. The two ink characters on painting over the first huntsman, read: "Sacred Precincts." The five large characters at the beginning of the scroll give the title of the picture. The manuscript on silk immediately preceding the painting was written by Yun Shu, a hermit. Two manuscripts following the painting, the first one is signed "Yuan Yuan," and the second "Chen Yi-chung." Two seals on sheet with five large characters, two on manuscript preceding painting, and three along right edge of painting.

Length, 46 $\frac{1}{4}$ "; height, 11 $\frac{1}{2}$ ".

170. (1103) Signed, Ch'en Chu-chung. Sung. Chinese.

Painted on silk, in colors.

Wen Chi returning to the Han kingdom. Three groups of Tartars journeying on horseback. In the first group there are three figures, a standard bearer who walks in front holding a long, streaming banner, and behind him two horsemen, one on a pale colored horse and one on a greenish mottled one. The second group which follows closely behind, is composed of seven men, six of whom are on horseback, the seventh walking in the rear with tasseled standard. The third and last group is the largest, being composed of nine figures and two curious animals who wear rings through their noses and who are roped and being led by one of two men near them. The other seven figures are ladies on horseback, one of them carrying a third streaming banner. The two animals in the rear of the procession are heavily saddled with bundle and box. Silk badly torn, and worn from age and handling.

Signature reading "Ch'en Chu-chung, painted" at left edge. The four large characters read: "Wen Chi returning to the Han kingdom," signed by Hsu Ling. Seal or owner's mark at top between first and second groups. Twenty-one other seals, nine of which are on the painting itself.

Length, 140 $\frac{3}{4}$ "; height, 9 $\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

171. (1104) Copied by an Unknown Artist after design by Li Lung-mien (also known as Li Kung-lin). Sung. Chinese. (Ri-riu-min—Japanese name.)

Painted on silk, in ink.

Lohans fording a river. The first three Lohans are seated, one upon a tiger, one on a dragon, and one on a lion who are walking across the surface of the water, and the fourth Lohan rests upon a large lotus leaf which is floating on the waves. The next five are standing, one upon a *ju-i* sceptre, one upon a fish, and one on a tortoise. Beyond these five a palace appears in the clouds, above two more Lohans, one of whom is pouring water from a vase, while the other is seated in contemplation, upon a rug. The twelfth Lohan holds a black rosary in his hand and looks backward at those who are following, the thirteenth and fourteenth clasp hands as they walk together towards the shore and the fifteenth who has reached land, has put down his bundle, and with his long staff is directing those yet upon the sea. The sixteenth Lohan with head bowed, raises a burning incense holder and the two remaining Lohans near him, offer prayers of praise to Buddha. Across the flat rock ledges the emperor and queen advance, followed by four attendants—two men carrying banners, and two torch bearers. At the end of the painting an entrance to a palace is introduced between large rocks. S. I. No. 63, an original scroll by Li Lung-mien, depicts practically this same subject.

The four characters at the beginning of the painting were written by Kuang Hung-tao, a noted scholar of Southern China, giving the title "Lohans fording a river." Along the top of the scroll there are two oval seals—those of Emperors Ch'ien-lung and Chia Ching. Towards the end of the scroll the large seal is that of Ch'ien-lung Art Galleries. In lower left corner a signature purporting to be Li Lung-mien's. The manuscript following the painting was written by a Buddhist priest, Ting Yu, on the attainment of true wisdom. Thirty-two seals in all.

Length, 140 $\frac{3}{4}$ "; height, 9 $\frac{5}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

172. (1138) **Attributed to Kuo Hsi (also known as Kuo Ho-yang).
Flourished 1040—1080. Sung. Chinese.
(Kwakki—Japanese name.)**

Painted on silk, in ink and tint—a fragment.

Landscape of mountains and plains. A long stretch of varied landscape opens before us—fertile lowlands, and high mountain ranges built up powerfully between wide-stretching valleys. In the immediate foreground large, full-foliaged trees grow along a river where figures journey, and a mass of earth-covered cliffs display along their summits, many beautiful trees of different varieties, among them several of the slender, spidery pines, others of which appear just beyond, close to a low thatched building at the foot of a mountain. On the further side of the river a mist hides the base of the mountains, half veils the low temples among shadowy trees, and spreads out to the left as the scene widens into a plateau. This entire open valley reaches on, like an ocean for many miles, and from the nearby bank where splendid twin pines grow, the eye can travel on infinitely, across the river and the plains, beyond the furthest peaks. A delicate pink tint is used on the buildings and along the bank in the foreground. Silk much broken and stained throughout the surface.

Signed: "Ho-yang" (?). Three seals and a portion of a fourth along right edge of painting. Fifteen seals along left edge (one of which is black). Three seals on left margin beyond painting.

The manuscripts are by Wan Chia, Wang Chi-teng and Tung Chi-chang—all Mongolians—the last named being the most famous of all Ming art critics.

This painting is said to have been once owned by Mo Ting-han, a well-known Ming collector.

Label on inner side of mount near painting, states that the painting is by Kuo Hsi.

Length, 81"; height, 10¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

173. (1139) By Li Lung-mien (also known as LI Kung-lln). Sung. Chinese. Unsigned, but authenticity fully established.

(Ri-riu-min—Japanese name.)

Painted on paper, in ink.

The "Su Chuan T'u"—"Painting of the River of Szechuan." Li Lung-mien has chosen to depict in this scroll, the course of the Szechuan River, showing the mysteries of light and shade along its banks, revealing the foreground and the infinite distances, and showing the river flowing serenely past pale gray islands, groves of trees, and towering temples. Across the water, miles beyond its opposite shore, he draws with great strength, range after range of mountain peaks. As we journey through this visionary land the scene repeats itself with never ending variety—steep ascents lead up the sides of precipitous heights to temples on their summits, high plateaus covered with hamlets overlook the river, a footbridge crosses to fishing boats in the foreground, portions of the great wall are shown, and the artist makes intimate with his subtle and fluid brush, the nearby bamboos, and boats, and streams which flow over low ledges into the river. Finally, in the greatest passage of the painting, where the river turns and flows into the distance and a diagonal portion of the wall is shown, enclosing a group of temples, Li Lung-mien portrays a great concentrated mountain pass, and gives a tremendous sense of the grandeur of nature and of its immutability. Paper a soft gray, worn from much handling.

The Chinese characters which appear close to the different peaks, were written by Mi Fei and designate the names of the mountains or describe the importance of various localities. There are in all on the scroll one hundred and twenty seals and thirteen manuscripts, many of which attribute the scroll to Li Lung-mien.

This painting was considered one of the four most prized paintings of the Emperor Ch'ien-lung's collection. He wrote on the painting four inscriptions in praise of it and attached to its scroll a sketch of his own of the Prunus tree, done on paper in ink. It is shown just prior to the last two manuscripts. This painting was owned by three great Ming collectors, T'ung Hsiang-kuang, Huang Po-ko and Ch'en Tse-yu, each of whom wrote and sealed his appreciation of it. In the time of K'ang-hsi, the painting was owned by the great collector Kao Shih-chi, who also wrote and sealed his appreciation of it. In 1900 this painting was stolen from the Imperial Collection at Peking and was later owned by the late Viceroy Tuan Fang.

Length, 294½"; height 12⅝".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

174. (1140) Signed, Ch'iu Ying (also known as Ch'iu Shih-fu), after an early design. (Date about 1500.) Ming. Chinese. (Kiu-yei—Japanese name.)

Painted on silk, in colors.

A royal procession and hunt. A long landscape scroll of blue and green mountainous country intersected by a wide, winding river. Gorgeous palaces are built upon plateaus between the high peaks, on islands that are enriched with many beautiful pine and cedar groves. At the center of the painting a royal procession is escorted by standard bearers and mounted warriors, to the scene of a great hunt. Many huntsmen are shown racing over the plains on their excited horses, hunting down the deer, foxes, and other wild animals. The Emperor Han Fou-tei of the Han dynasty about 100 B. C. has arrived at the cleared space where a great bronze bell is being rung and the imperial drum, beaten. The country is rich and verdant, the trees full of blossom or foliage. Part of the procession have gone further, into the adjacent open valley, or are viewing from the upper terrace of a palace, the vast scene which extends on to the end of the painting.

Signature "Sheh-fu, Ch'iu Ying," followed by seal "Sheh-fu," at left edge. Nine other seals, two at end and seven at beginning of painting.

A large yellow paper Ch'ien-lung imperial design precedes the painting.

(Note: In comparing this picture with No. S. I. 141, another Ming adaption of the same earlier design, it is interesting to note the difference in treatment especially at the end of the paintings. No. S. I. 141 introduces a large group of persons in a palace court, and changes very much the composition of that part of the scroll. Here in this scroll No. S. I. 174, only the roofs of palaces are shown across the river, above the clouds, and the distant peaks at this point and throughout the painting recede much further than in the other specimen. The colors in No. S. I. 141 are much more brilliant and in part perhaps more convincing than are the tones employed in this scroll, No. S. I. 174, which on the other hand is broader in its execution and shows greater depth. In many instances similarly composed parts in the two paintings are treated quite differently in color. The cedars in No. S. I. 141 are denser and darker, and near the right end of that painting there is a much more fantastic display of birds flying over the river, and of wild animals including a dragon, swimming through it.

This scroll, No. S. I. 174, shows much softer color throughout, partially due to the deeper toned silk on which it is painted. The general treatment of landscape and figures has charm and distinction.)

Length, 482½"; height, 17¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS.

175. (1141) **By an Unknown Artist. Ming. Chinese.**

Painted on silk, in colors.

Illustrating the story of "Pao Cheh Ching." The scroll opens showing a group of haloed deities and Lohans under pine trees, gathered about the Buddha who is seated upon a lotus flower throne. Before them many devils leap and dance, serpents hiss, and flames dart from earth and sky. The Queen Kuai Tze-mao, wife of the King of the "Might Devils" stands looking with sorrow upon her favorite son Pang Kai-loo, who at the command of Buddha, has been put into a large white jar which many of the Queen's dark-skinned and winged creatures are endeavoring to raise, by means of ropes. Back of the Queen stand more wild demons and attendants from her husband's realm. Mailed soldiers and strange naked creatures are beating upon drums and flashing spears, and near the end of the painting, the Devil King himself appears upon a dragon-like animal, surrounded by his men and beasts. The colors are brilliant and strong. Silk broken, particularly along lower edge.

Without signature. Sixteen seals on the scroll.

Three manuscripts following the picture, said by Mr. S. Ma to be unimportant. They vaguely describe the story.

Length, $54\frac{1}{2}$ "; height, $11\frac{1}{2}$ ".

176. (1142) **Attributed to Pan Luen, Buddhist teacher of Lang Chu. Sung. Chinese.**

Painted on dark blue paper, in gold.

A most interesting scroll illustrating eighteen Buddhist immortals, some with attendants or animals accompanying them, and some with symbolic attributes. Seventeen of them are male characters, and the eighteenth is a Kuanyin, seated just beyond Ho Shang, the God of Contentment.

The painting is done with great delicacy and in careful detail, entirely in gold. The execution is interesting to compare with No. S. I. 37, an album of Buddhist scenes.

At the end of this scroll there is an inscription on the painting in small gold characters, followed by two small red seals. This inscription names Pan Luen as painter of this scroll.

One manuscript on mount follows the painting, and there is a manuscript on a loose sheet of brilliant yellow paper, accompanying the scroll; this latter was written by the same commentator who wrote on similar yellow sheets concerning the album of Buddhist scenes, No. S. I. 37.

Length, $143\frac{1}{2}$ "; height, $12\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

177. (1177) **Attributed to Ch'ien Hsüan (also known as Ch'ien Shun-chü and Ch'ien Yu-tan, and Man of the Jade Pool and Roaring Torrent). Sung. Chinese.**
(Sensen—Japanese name).

Painted on paper, in colors.

Two separate sprays of spring blossoms are depicted with delightful delicacy. The first are apple blossoms, white, tipped with pink, showing pale blue, starry centers with orange colored stamens. The second spray is of white magnolia flowers, heavier petaled than the apple blossoms, and with yellow stamens. The foliage on both sprays is painted with fine knowledge of each plant's characteristics.

Without signature. Label on outside of scroll, and another label preceding the painting, both give the artist's name as Ch'ien Shun-chü. Ten seals along right edge of painting, the oval one at top being the imperial Ch'ien-lung seal. Three seals between the two sprays of flowers, and six on left edge of painting. Three manuscripts following the painting—the first manuscript was written and signed by Chao Mêng-fu, wherein he names Ch'ien Shun-chü as painter of this scroll. Twelve seals on this manuscript. Second and third manuscripts unimportant.

Length, 31"; height, 12¼".

178. (1178) **Signed, Li Sung. Sung. Chinese.**
(Risu—Japanese name).

Painted on paper, in ink.

Battling demons in a forest. The scroll opens showing a pine forest filled with wild, naked creatures armed with knives, and fighting both animals and human beings. A curious creature with long serpent body terminating in a woman's head and arms which appear in a tree beside a great rock cliff, is subduing in her coils, four of these attacking fiends. Many more follow on through the forest, some with poles and snakes, some chaining an ox, one climbing a tree to seize young birds in their nests, one terrifying a bear into submission, two more in a frenzy endeavoring to kill two large coiling serpents. One of the leaders appears, riding a submissive tiger, followed by another leader on a leopard, and one on an elephant. Finally the mouth of a great cave is shown, wherein skulls are strewn and where a hunter stands, not far from a semi-naked female who reclines upon a couch. Beyond this, the largest figure of all is shown, seated upon a rock. This man, ferocious and wild, in armor and with axe near him, is watching a fight between two demoniac creatures, one of whom carries a long spear, and the other a long narrow shield.

Signature at left edge, reads: "Painted drawn by Li Sung;" this signature is written over a seal of a Sung emperor. One other seal in lower left corner, and one in upper left.

Length, 319½"; height, 18½".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

179. (1179) **Attributed to Ho Ch'êng. Late Sung and Yuan. Chinese.**

Painted on paper, in ink,—a fragment.

Officers of the Nether World. This scroll depicts in parts, an excited and active scene among the spirits good and bad, of the clouds of the Nether World, showing officers, soldiers, dragons, and other celestial spirits. The super-human officers themselves are shown in armor, one of them at the beginning of the scroll on horseback, and one on a kylin, followed by their frenzied warriors. A half naked creature in a cart is scattering a shower of golden treasure. Two of the chiefs just beyond this, are shown holding tall banners and one near them clasps a large jar decorated with a carp. Behind them are dragons, ridden by man and demon, who tear through the flaming air, one pulling after him a cart in which there is a person with an animal's head, and another twisting his body about a nearby wild spirit. Thirty-two and one-half inches from the left end, the sequence of the scene is lost by a division in the paper where the loss occurs. At the end of this extraordinarily active scene, two powerful women figures appear in the clouds, striking cymbals and stimulating thereby all the nearby atmosphere. Five inches from the left end of the scroll, there is another division in the paper. At either end of the painting a strip of ancient brown silk (which belonged to an earlier mount of this picture) five and one-half inches wide has been attached to the new mount. Paper straw-colored and showing many tears.

Without signature. Two seals at right edge of painting, and five seals at left edge.

Four large characters precede painting, written and signed by Wang Shu-an, a Ming scholar. In it he gives the title of the painting. The first manuscript was written by the great Yuan scholar, Chang Chung-shou (A. D. 1311) who identifies this painting as the work of Ho Ch'êng. The second manuscript was written by a former owner of the scroll, signed "Li Yung," (also called Shi-hsing). The third manuscript (Ming) speaks of the greatness of Chang Chung-shou. The fourth manuscript is also eulogistic. It was written by Li Yung, the owner, but signed by his other name "Shi-hsing." The remaining three manuscripts are recent and unimportant. Length, 104"; height, 19¾".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

180. (1180) **Attributed to Liang K'ai. Sung. Chinese.**

(**Riokai—Japanese name.**)

Painted on paper, in ink.

Buffaloes and horses. A large and boldly drawn landscape which shows first a palace partly hidden in trees, two men standing near and a third man crossing a bridge in the foreground. Beyond this a pavilion is shown behind hilly mounds of earth and rock, and in the distance, swiftly conceived mountain forms, and a series of rounded hills. Further on are innumerable horses, some of them with riders. They are passing through one valley, fording a river and resting or playing upon the further broad plain. Bamboos and great black rock cliffs enclose this valley which ends where the river turns. Then come numberless water buffaloes, outlined and painted with the artist's thumb—the impress of the fine lines expressing the fur of the animals. Some of the buffaloes are swimming in the river with boys upon their backs. Nearby two fishermen cross a bridge and in the foreground a man sits in his boat. Beyond the river the landscape expands into another broad valley filled with these buffaloes who play amongst themselves, being controlled only by the children with whom they are always gentle. At the extreme left end of the picture a boy is in a tree reaching out with a long stick to one of the buffaloes. Paper badly cracked, worn, and stained. Much of the painting is done in a rich black with very loose, rapid strokes.

Without signature. At the left edge above the buffalo, there are portions of two red seals and in the lower left corner two other seals.

Two manuscripts follow the painting. The first was written by Tan Chung-kuang (Ching) naming Liang K'ai as painter of this scroll. One seal at commencement and two at the end of this manuscript. The second manuscript was written by the former owner of this scroll, Ching Yuan-yen (still living in Peking, 1917).

Length, 225 $\frac{3}{4}$ "; height, 19".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

181. (1181) **Falsely signed (copy), Ming Ti, Emperor. A. D. 323 to 328.**
Eastern Tsin dynasty. Chinese.

Painted on silk, in colors.

The Two Luminaries. This painting shows a representation of the moon and of the sun. The scroll opens showing bluish mountain peaks, one after another rising above the valley mist; and over them the full moon. On one of the high plateaus three men are standing, looking at the ocean which stretches out to the left. Over the waves a red sun burns. Silk stained at left end.

The manuscript near left end of painting reads: "In the third month of the spring, in the first year of Tai Ning (A. D. 323). Done at the Yung An Palace by the Emperor." Over this there is the imperial seal of Ming Ti. There are five seals along the right edge of the painting. Of these the large one in the upper corner reads: "Hsuan Ho, imperial seal," and the second seal from the lower corner reads: "Cheng Ho," (A. D. 1111). Along the top at the center of the painting there is a seal reading: "Precious painting of the imperial household." There are no manuscripts preceding the painting, merely a sheet of the large Ch'ien-lung imperial paper showing a gold dragon on an orange ground. The first manuscript following the painting discourses upon the two luminaries and this manuscript bears the signature and seal of Mi Ti. Signed in the Spring of A. D. 323. (This signature differs from the signature of Ming Ti on the painting itself.) The second manuscript bears the signature and seal of K'ang Ti and the date A. D. 343. This manuscript also discourses concerning the sun and the moon. Both of these writings are on silk which is much older than the silk of the painting. The painting is probably a copy after an early design by Ming Ti, in which the copyist followed the original with all of the ability at his command, and therein lies the chief value of the painting. The early manuscripts are literary documents of real value. The third manuscript was written by Wang Chi-yung, a scholar of the Tao Kuang period.

Length, $87\frac{3}{4}$ "; height, $11\frac{1}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

182. (1192) Copies of Toba Sōjō Kakuyū's "Shigisan Engi" ("Historic Rolls of Shigisan Temple"). Japanese.

Set of three.

Done on paper, in colors, and in imitation of the originals which are in the possession of Chō-goku-sonshi-ji Temple; by Sugawara Chikayoshi, of Tokyō.

The Kankiin Chō-goku-sonshi-ji Temple of the Shigon sect is situated on the eastern side of Mount Shigi in the Province of Yamato. Of the four "historic rolls" preserved there, three, of which these are copies, are regarded by the Japanese Government as among the "National Treasures." (The fourth roll, by an unknown Tosa artist, is called "Taishi Ikusa no maki" and represents the war of Shōtoku-taishi, the founder of the temple, against Moriya no Daijin who opposed the spread of Buddhism.)

A: "Yamazaki-chōja no maki" ("The Rich Man Yamazaki"). This roll, generally thought to be the first of the set of three, is without writing, but one of the incomplete inscriptions on the Ama-kimi roll recites that in the reign of the Emperor Daigo in the Engi era (A. D. 901—922) Myōren, a priest from the Province of Shinano, who had entered into religious life at Todaiji, the great temple of the Kegon sect, at Nara, settled at Shigisan and performed many miracles with his bowl. Whenever he was in need of food he dispatched his bowl—which was of unusual size—through the air to get it. One day the bowl brought back the warehouse of a wealthy man named Yamazaki who lived at the foot of the mountain; whereupon the priest kept the warehouse at the temple but sent the rice back to its owner.

The first picture upon this roll shows the miraculous arrival of the bowl at the door of the warehouse, Yamazaki and his household rushing toward it in amazement, and two gaunt priests standing on the veranda of his house and craning their necks to look over a high board fence and discover the cause of the commotion.

In the next picture the Yamazaki household, in an excited group, stand upon the bank of a river and watch the warehouse sail away attended by the bowl. Further along wayfarers gaze upward terrified by the sight. Next the warehouse and bowl are seen continuing their aerial journey and Yamazaki on horseback following it up the mountain accompanied by servants on foot.

The scene then changes to one of the dormitories of Chō-goku-sonshi-ji, where the priest Myōren is shown seated at the left, while the servants crouching on the ground point excitedly to where the warehouse has been deposited beyond the ridge at the foot of which the temple stands.

In the next picture Yamazaki is seated before the open door of the warehouse with three of his servants beside him, while a fourth servant places a rice bale upon the marvelous bowl and Myōren starts the other bales back to their owner's house sending them flying through the air "like a flock of geese" with the bowl in the lead. Deer herded upon a neighboring crag look up at them as they pass overhead.

Next the rice bales are shown dropping upon the foundation
(Continued on next page.)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

182. (Continued)

of the warehouse in the grounds of Yamazaki's residence, his wife and her maids looking on in delighted surprise. Not signed; but inscribed by the copyist: "Toba Sōjō Kakuyū fude. Shigisan-engi Yamazaki-chōja no maki. Copied (i. e. copying finished) January 1917." Length, 340"; height, 12 $\frac{5}{16}$ ".

B: "Ama-kimi no maki" ("The Honorable Nun Picture Roll"). The written description with which this roll begins is incomplete. The opening sentences are lacking and the archaic style of what is left makes exact translation difficult. It tells, however, of a sister of the priest Myōren. After he had left his home in the Province of Shinano she remained there for thirty years. Then having heard nothing from or about him in all that time, she determined to set out in quest of him. As he had said he was going to Todaiji she made her way to Nara and tried to discover his whereabouts by inquiring from the people at the temple but found no one who could enlighten her. Sorely disappointed she decided to turn to Buddha and spent an evening in prayer before the Daibutsu image. Falling asleep at the end of her vigil Buddha appeared to her in a dream and told her that the brother whom she sought was a priest and would be found upon a mountain in a south-westerly direction from Nara, where purple clouds trail. When she awoke the next morning she looked toward the southwest and to her great joy beheld in the distance a mountain hidden by purple clouds. To this mountain she set out at once. Upon reaching it she found a temple upon its side and when she looked for some one from whom to make inquiry her brother appeared. After exchanging greetings and telling each other what had happened to them in the thirty years, the sister brought forth a warm garment and handed it to Myōren saying that thinking how cold he must be she had brought it to him from home as a present. He received it gratefully as he was indeed suffering from cold, and he wore it for many years, even when it had become torn and ragged. The nun did not return to Shinano but remained with her brother at Shigisan.

In the first picture the nun is shown journeying to Nara, through rugged mountains. She is dressed in white and wears a high-crowned hat with a transparent veil attached to the edge of its wide brim and hanging below her shoulders. She is mounted upon a black horse led by a betto (groom) wearing a straw rain coat; another servant similarly clad and bearing a bundle trudges along behind.

Long, blue-gray clouds lead up to the next scene where the nun is shown seated in the doorway of an inn and removing the heavy boots with long hair upon the outside which she had worn upon the horseback journey. Her luggage is piled upon the veranda beside her. Before her the inn keeper crouches down to receive her orders, while from another building in an enclosure at the right, where an old woman is seen handing a dish of chestnuts to one of the nun's servants, waiters are bringing trays of food. In the inn yard in the foreground the betto is removing the saddle from the nun's horse.

Another stretch of blue-gray clouds intervenes. Then in the
(Continued on next page.)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

182. (Continued)

next picture the nun, now traveling on foot with one attendant, has passed a small wayside Shintō shrine and is approaching a farm house. She still wears her hat with the veil. The farmer, a grotesque old man with a huge nose, long beard, and back bent forward, comes from his house to greet her, followed by his family. A willow tree and a pine grow at the left of the house which is of wood with a roof of boards; and in the foreground a maid is drawing water from a well and another maid is washing clothes having placed them in a wooden trough, throwing water upon them with a dipper, and trampling them with her bare feet.

A garden where, behind a wooden fence, peach trees are in bloom and a woman is setting out early vegetables, forms the connecting link to the next scene where the nun who has laid aside her hat sits on the threshold of another farm house. By her, but just within the doorway, a woman is seated winding raw silk, and in the room behind her a cat is curled upon a shogi (low, wooden bench). The nun's servant stands before her, bending forward while two dogs bark at him and the farmer looking out through a window tries to drive them away. Two women and a boy peer at the strangers from an adjoining window.

Next the nun and her servant are shown toiling up a pass over a range of hills where deer are crossing an open space between pine trees. The servant points out to his companion that the roofs of Tōdaiji are visible in the distance.

More gray-blue clouds and then the lower part of the facade of the Daibutsu-den with the famous colossal statue seen within, through the open door. The image has a white lotus-flower base and behind it is an elaborate funa gokō sureole, made of bronze, and containing many small figures. (These accessories have long since disappeared. The building of the Daibutsu-den was burned in 1180 A. D. and it was probably in that fire that the original head of the statue, cast by the Korean bronze-worker Kimi-maru in 749, was destroyed. Not unlikely this painting shows the statue as it appeared during the first four centuries of its existence. Presumably it also shows the front of the earliest Daibutsu-den buildings—"Nihon Hyakka Dai-jiten"—Encyclopedia Japonica—says the building depicted upon this roll agrees very closely with the record which has been preserved, of the architectural details of the ancient structure.) Within the door are three devotees, two of them with hands raised in prayer. Just outside on a platform at the top of the broad flight of steps—in five sections—leading to the temple, the nun lies asleep, her hat by her side. At the left of the steps she is shown again in two attitudes, gazing to the southwest, and then, now unattended, making her way through the morning fog to the distant Shigisan from the sides of which long, purple clouds trail toward her.

Next is a nearer view of the foot-hills of the mountain with trees of various kinds and three deer upon one of the slopes. An inscription, which is not complete, follows. It tells about the warehouse forming the subject of the Yamazaki-chōja

(Continued on next page.)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

182. (Continued)

roll, and related that though the building after many years fell into decay, even a fragment of the wood of which it was built would bring good fortune to its possessor.

The nun is then shown approaching one of the dormitories of the Chō-gokoku-sonshi-ji Temple, and the priest, her brother, looking out and recognizing her.

The final picture presents a view of another of the temple buildings and its landscape setting. Monks are shown engaged in various occupations, and, at the right the nun giving Myōren the warm robe she had brought to him.

Not signed but inscribed by the copyist: "Toba Sojō Kakuyū fude. Shigisan Engi Ama-kimi no maki. Copied (i. e. copying finished) January 1917."

Length, 520"; height, 12 $\frac{5}{16}$ ".

C: "Engi Kaji no maki" ("The Prayer for Health Picture Roll"). This roll begins with two inscriptions. The first, of which the opening sentences are lacking, recites the miraculous power of Myōren's bowl, how it could be sent through the air carrying a stray bag of rice and that when this was done other bales would trail after it. In the second inscription which is in two parts, it is related that some years after Myōren had been using the bowl in that way to supply the temple dwellers with food, it happened that the Emperor of Engi, Go-daigo Tenno, fell ill and nothing availed to restore his health until recourse was had to the holy priest at Shigisan. The fame of his miraculous power reaching the Emperor, a messenger was sent to the temple and Myōren was ordered to betake himself to the monarch's bedside. The priest refused but said that he would pray for the Emperor's recovery. To the messenger's question as to how the effect of the prayer would be shown, Myōren replied that he would send the Priest of Swords who would be recognized by his garment of sword-blades. About three days later the Priest of Swords appeared to the Emperor in a dream, and when he recognized the shining figure he at once became quite well. At this there was great rejoicing in the palace and as a reward offered to make Myōren a Sōjō (bishop), but he declined the honor, saying too many people would become envious and be led into evil ways; and so he continued his simple life in his mountain retreat. The first picture shows the imperial messenger setting out for Shigisan. At the right, a court noble—a military chief—on foot, followed by four attendants, walks toward the left to the wing of the temple, which two Buddhist priests are entering from the left, followed by two men, a woman, and a child, while three men engaged in animated conversation are seated on the edge of the temple platform in the background. In an open space at the left of the building two white robed shicho (noblemen's servants) are seated near a goshoguruma (court wagon). The bullock removed from the shafts, stands beside them. Beyond these a stout noble, the imperial messenger, is seated upon a horse led by a groom, three attendants trot along behind him and, in the foreground, another noble, the messenger's companion, is mounting a horse with the help of two attendants. In the immediate foreground a little fur-

(Continued on next page.)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

182. (Concluded)

ther along is a group of common people engaged in animated converse.

The next scene shows the messenger and his retinue journeying through the foot-hills of Mount Shigi.

Then Myōren is shown seated in one of the buildings of Shigisan Temple listening to the imperial messenger who sits before him, while his attendants wait outside.

Following this there is a scene in a courtyard of one of the buildings of the Emperor's palace. The messenger crouches down at the foot of the steps where two high officials respectfully listen to his report. Another dignitary is seated in the building at the left with his back turned, and the messenger's companion is seated some distance back of his chief near a large box in which bamboos are growing.

A part of the second inscription is placed between this picture and the next which shows the same scene, with only one of the officials seated, on guard, with his back turned to the spectator and the "Priest of Swords," i. e. Fudō, coming upon a cloud that has drifted in from the left. He stands upon the sacred Wheel of the Law, is attired in a garment of dangling sword-blades, holds in his left hand the lasso to catch and bind the wicked, and in his right hand a huge vajra-hilted sword.

A little further to the left the Priest of Swords is again shown running toward the palace preceded by the sacred wheel, along a swift moving cloud. Beneath the cloud a glimpse of the landscape is shown with hill tops and the roofs of buildings rising above a stratum of blue-gray fog.

Next the artist shows the imperial messenger and his train joyously setting forth again to Shigisan.

The final picture is the messenger offering Myōren the bishopric which the gaunt ascetic refuses.

Not signed, but inscribed by the copyist: "Toba Sōjō Kakuyū fude. Shigisan Engi Engi Kaji no maki. Copied (i. e. copying finished) January 1917."

Length, 446"; height, 12 $\frac{5}{16}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

183. (1193) **Copy of Kasuga Mitsunaga's "Gaki-zōshi"** ("Hungry-spirits Picture Roll"). Japanese.

Done on paper, in colors, and in imitation of the original, which is in the possession of the Imperial Museum, Tokyō; by Sugawara Chikayoshi, of Tokyō.

Of two famous makimono attributed to Mitsunaga, depicting the stage in Japan (the Buddhist hell) where the condemned spirits are tortured by the pangs of excruciating hunger and thirst, one, now catalogued among the Koku-hō or National Treasures of Japan, is preserved in Sōgenji Temple at Okayama. The other has been lost, but a copy of it by Tanaka Totsugen one of the best Tosa painters of the late Tokugawa period (first quarter of the nineteenth century) is in the Imperial Museum at Tokyō.

There is no writing on the Tokyō Museum roll. It shows that the original consisted of ten pictures somewhat broken and with the color scaled off in places.

A: Gaki at large and invisible to human eyes, invading a banquet of court nobles and inciting the diners to excessive indulgence of appetite that they may become as gaki at their next incarnation. Small hungry spirits are climbing over and clutching at the fat cheeks of five nobles who, with two ladies, are seated upon mats before small tables on which food is set out. All the nobles save one at the left, are playing upon various musical instruments—the yokofue (flute), hyōshige (hard wood clappers), kakko (small drum), koto (harp), and biwa (lute).

B: Gaki stealing into a house where a child is being born.

C: People relieving themselves behind a broken fence, and gaki waiting about to consume their excrement.

D: Gaki devouring exhumed corpses in a cemetery.

E: Gaki maddened by consuming thirst vainly trying to slake it in a foul pool in a cemetery.

F: A gaki seated with head thrown back and mouth open to receive balls of fire that are dropping into it from above.

H: A gaki cowering between two demons who are about to cut him in pieces with flaming swords.

I: A demon thrusting an iron bar into the mouth of a gaki who has had a good meal, and forcing him to throw it up.

J: Gaki torn by thorny shrubs running to quench their thirst in a desert pool.

Not signed, but inscribed by the copyist: "Kasuga Mitsunaga fude. Gaki-zōshi. One roll. Copied (i. e. copying finished) January 1917."

Length, 285"; height, 11 $\frac{11}{16}$ ".

Oriental Paintings

ALBUMS

38. **Album of Ten Pictures. By Various Artists of Sung dynasty. Chinese.**

Bound in decorated white brocade, with wood edges.

Size: $15\frac{1}{2}$ " x $13\frac{1}{2}$ ".

Label on cover reads: "Album of Tang and Sung painters. The pictures at one time belonged to the Studio of Hai Shan-sen, a well-known Ching Art Studio."

A: One circular kč-ssü (tapestry), by an Unknown Artist Sung.

Woven in heavy silk, in colors.

A deep pink peony blossom surrounded by green leaves, on a greenish yellow ground. Small butterfly above blossom.

Worn at edge. Six seals.

Height, $9\frac{3}{4}$ "; width, 11".

B: One painting, attributed to Hsü Tao-ning. Sung.

Painted on broken silk, in ink and tints.

An autumn forest. Tall, straight, slender trees, many of them leafless, growing near streams. Mountains of pale pink and gray in the distance. A misty quality throughout. Five seals. Without signature. Label reads: "Sung, Hsü Tao-ning."

Height, $11\frac{7}{8}$ "; width, $8\frac{3}{4}$ ".

C: One painting, attributed to Ma Yüan. Flourished 1190-1224. Sung. (Ba-yen—Japanese name.)

Painted on silk, in ink and colors.

Fording a river. Two angular, twisting pine trees are growing on a cliff in the center foreground. On the river bank below, a rest house and three small figures near a boat. Mountainous distance. Five seals. Without signature. Label reads: "Sung, Ma Yüan, fording a river."

Height, $8\frac{1}{2}$ "; width, $8\frac{3}{4}$ ".

D: One circular painting, attributed to Wang Shên. Sung.

Painted on silk, in ink and tints.

The poet Su Tung-po visiting the ancient walls of Chih Pe. A boat with four occupants is hurrying through the water to the right. On the left are large overhanging rocks, with trees and grasses extending or hanging over the edges. Three seals, one of them the imperial Ming seal. Without signature. Label gives name, and the title of the painting.

Height, $9\frac{3}{4}$ "; width, $11\frac{1}{8}$ ".

E: One painting, attributed to Li Ti. Sung. (Riteki—Japanese name.)

Painted on silk, in ink and colors.

The two frogs. Each frog has a white underbody, three legs and a spotted brown back. Silk reddish brown and badly broken. Seven seals, the one at upper left corner is of the Ch'ien-lung Imperial Art Galleries. Without signature. Label reads: "Sung, Li Ti, the two frogs."

Height, $8\frac{1}{4}$ "; width, $7\frac{7}{8}$ ".

(Concluded on next page)

Oriental Paintings

ALBUMS

36. (Concluded)

F: One painting, attributed to Siao Chao. Sung.
Painted on silk, in ink and tints.

A spring scene. The river stretches out across the foreground, with straight rocky peaks, and large overhanging pine trees on the right. Misty lowlands, a footbridge and distant mountain on the left. Eight seals. The seal at center of right ledge reads: "Chiang Chuan Studio." Label gives artist's name. Silk gray-brown with soft green tints. Height, $8\frac{1}{2}$ "; width, 10".

G: One painting, attributed to Chiang Kuan-tao (also known as Chiang Tsan). Sung.

Painted on silk, in ink and colors.

A mountainous landscape, boldly executed, and showing in the foreground two carts, each drawn by three oxen. Tall skeleton trees on the left, and houses built on piles over the river, seen at the right. Six seals.

Without signature. Label gives artist's name. Silk stained along right edge.

Height, $8\frac{1}{8}$ "; width, $10\frac{7}{8}$ ".

H: One painting, attributed to Li Lung-mien (also known as Li Kung-lin.) Sung. (Ri-riu-min—Japanese name.)

Painted on silk, in ink.

Two ladies. A lady is seated upon a low bench on a terrace, gazing out over the water. Her attendant stands near. Blossoming shrubs and trees, and the open windows of a room, are behind them, partially hidden by a landscape paneled screen. Four seals. Without signature. Label gives artist's name.

Height, $10\frac{3}{8}$ "; width, $10\frac{1}{8}$ ".

I: One circular painting, attributed to Kuo Hsi (also known as Kuo Ho-yang). Flourished 1040—1080. Sung. (Kwakki—Japanese name.)

Painted on silk, in ink and tint.

Mountain climbing in the autumn. A stream flows through a narrow channel between high rock walls. Two men are on a path in the foreground, close to the rocks, and above them large trees project almost horizontally. Execution bold and strong. Three seals. The one at top is part of an imperial seal. Without signature. Label gives artist's name.

Height, $11\frac{3}{8}$ "; width, $10\frac{7}{8}$ ".

J: One circular kō-ssū (tapestry), by an Unknown Artist. Sung.

Woven in silk, in colors and gold thread.

Two red peonies and variegated blue-green leaves against a silvery ground. The petals outlined and the leaves veined with gold thread. Texture velvety. Edges worn. Four seals. Without signature.

Height, $9\frac{3}{8}$ "; width, $10\frac{3}{4}$ ".

(Note: This album is substituted for Album No. S. I. 5, which, on June 8th, 1917, was destroyed after removing therefrom five paintings which have been paneled and given panel numbers S. I. 124 to 128, both inclusive.)

Oriental Paintings

ALBUMS

37. **Album of Buddhist Scenes.** Said to have been painted by "Sui Shen-ssu," (meaning "Buddhist teacher Sui"), a Buddhist teacher of Sui-chow, residing at Hung-shan. Ming. Chinese.

Bound in yellow brocade, decorated with dragon medallions and clouds.

Contains fifty-four paintings in gold on dark blue paper, which relate the spiritual journeys of the young Buddhist Shen Tsai, in his ardent and unending worship of (the "Wen-shu") Buddha who transforms himself, in each scene, into a different being.

The first picture is a large portrait of the young Shen Tsai. In each of the following scenes he appears, encountering the Buddha in his different celestial forms.

Without signature. There are extremely small descriptive inscriptions in gold on each painting. One manuscript in gold on blue paper, at beginning of album, and one at end. These manuscripts designate the artist's name. One manuscript in black ink on yellow paper follows the last gold and blue one, and another manuscript on a loose yellow sheet was written by the same commentator who wrote on a similar sheet concerning Makimono No. S. I. 176.

(Note: This album is substituted for album No. S. I. 24, which, on June 8th, 1917, was destroyed after removing therefrom four paintings which have been paneled and given panel numbers S. I. 129 to 132, both inclusive.)

Oriental Pottery

1636. (2475) One Large Tripod Bowl. Chün-yao. Sung. Chinese.

Fine hard paste. Rich, brilliant and beautiful transmutation glaze in the characteristic colors. In the interior, below a circle of the customary thin brown glaze just within the rim, the glaze is a soft, and vague gray-blue back of a nebulous curtain of grayish white, a tenuous mist of varying consistency, settling down in feathery striations over the blue. In the bottom, beneath the misty screen, may be traced in the veiled blue a labyrinth of the curious "earth-worm marks" and all over the bottom the glaze is minutely pitted. Here, too, is a long and broad splash of red, green, brown and purple, and a splash of a darker brown bordered with the red and green much in the shape of a flat-headed fish, while above it a slender splash of dark blue streaks the side. On the exterior the opulent glaze in a dripping *soufflé* effect ranges from blue and gray to purple, lilac and lavender, to pale green and purple-red, and drops in heavy tears below the basal ring. In the same colors it extends over the broad feet, the posterior surfaces of which, however, are glazed in the grayish blue. At top and bottom of the exterior the bowl is bordered by prominent bosses, twenty-three being in the band encircling the rim and nineteen in the ring just above the base. Under the bottom, which has the thin brown glaze, is a circle of twenty-seven spur marks, and on the inner side of one of the feet is the Chinese numeral 2, deeply incised.

Height, $4\frac{7}{8}$ "; diameter of rim, $10\frac{1}{4}$ ".

On wood stand.

1637. (2476) One Vase with two Rows of Figures in Relief. Probably Wei. Chinese.

Hard grayish white stoneware paste, fired dark reddish-brown, with black glaze mottled and streaks of brown. The figures in relief represent mourners and musicians, with a coffin and a table of offerings.

Height, $7\frac{7}{8}$ "; diameter, 6".

1638. (2477) One Animal Statuette. Tang. Chinese.

The figure of an ox lying down, on a low base curved in accordance with the lines of the animal's position; modeled with great boldness and vigor of expression in a very soft, white paste, the ox glazed in a rich and brilliant, mottled green, with a light, fine crackle, and the base thinly washed with brown. The greater part of the body coated with a thin white frosting of decay, portions of the surface showing a pearly or silvery white. The left fore leg of the animal is folded back, the right fore leg projected with knee bent, ready for a rise; the head is held well up, and the short tail is swung upward in a spiral curve. Yellowish earth accretions. Height, $4\frac{5}{8}$ "; length, $10\frac{1}{2}$ ".

Oriental Pottery

1639. (2478) One Sculptured Tile Fragment. Tang. Chinese.

Soft, gray paste, thick and heavy, with a thin wash glaze of black. The sides converge slightly to a low-arched top, and the surfaces of sides and top is lightly stepped in three planes. Within this frame the head of a dragon, in full face, is modeled in high relief, two of his three-clawed feet raised to his tusks, the fragment terminating just below his mouth. At the center of the dragon's forehead the tile is perforated for a holding pin. Broad fractures at both sides of forehead. Thin gray-earth incrustation.
Height, 9"; width at base, $9\frac{1}{2}$ ", at top, 8".

1640. (2479) One Cinerary Urn, with Cover. Shiragi. Korean.

Hard, gray paste of coarse texture, with a metallic resonance. The paste is similar to that of No. S. I. 1641, but darker, and is without glaze but has taken a sort of patina of dark slate-gray tone. The urn is ovoidal, with wide mouth and short lip, the shoulder well rounded but the sides very slightly curved, and rests on a low, retired foot with molded edge. It has a single handle, projecting just below the shoulder, modeled in the form of a curled-up elephant's trunk—or possibly a modification of a snail or other shell. The cover is a low dome shape, fitting over the lip of the jar by a groove, and ends with a pointed knob finial. Both jar and lid are covered with impressed decoration of primitive form, including bands of lance-heads and of lozenges or diamond-figures, both set in pairs, bands of circular punch marks and of petal-points. The diamond figure occurs again set in chain form, tip to tip, around the cover and around the underbody of the jar; and on the shoulder of the jar a double row of the punch marks have been so operated as to effect a relief decoration. On the cover, kiln slag at one side of the finial and near the edge of the opposite side. Gray and yellowish earth attachments. Lip of jar repaired; cover broken all the way across, and further in two small triangular pieces, and repaired.

Height of jar, 6"; diameter, $6\frac{5}{8}$ "; width across handle, $7\frac{7}{8}$ "; height with cover, $8\frac{1}{4}$ ". Diameter of cover, $5\frac{1}{2}$ ".

Oriental Pottery

1641. (2480) One Sacrificial Vessel, with Cover. Shiragi. Korean.

Hard, light gray paste, of coarse texture, responding in the soft tone of a gong when struck. It is without glaze, and in course of time has darkened naturally, to a slate-gray. The vessel is a broad ovoidal bowl, in classic lines, on a low, spreading foot, with a dome cover surmounted by a flattened knob, on which is superposed a conical button-finial. At the base of the knob the cover is pierced with four angular perforations, and the cover is fitted to the bowl by a groove in its under surface just within the edge, the edge having a quarter-inch projection beyond the sides of the bowl. Both bowl and cover have a bold, impressed decoration, of a primitive type that has a common denominator in the plastic works of early peoples in both hemispheres. The prominent feature in the decoration of the bowl is a band of detached downward-pointing spear-heads, each studded with small pellets. Above this are borders of upward- and downward- pointing figures suggesting pointed petals or grasses, and below is a band of punch marks making long pointed figures. The same motives, varied, appear on the cover, where in addition, and taking the place of most prominence, there is a band or chain of bi-convex figures of double outline, suggesting a derivation from almond kernels, or "eyes gazing at the sun." Considerable yellowish earthy incrustation.

The character and color of the paste has suggested a conjecture that this paste may have been formed of pulverized slate, and the style of the decoration that this early type may have induced the later practice of the Koreans, of filling in impressions or incisions with a glaze of one color and afterward covering all with a different outer glaze. Similar paste is found in No. S. I. 1640.

Height of bowl, $4\frac{1}{8}$ "; diameter, $8\frac{5}{16}$ "; height with cover, 8".
Diameter of cover, $8\frac{13}{16}$ ".

1642. (2481) One Tea Bowl. Satsuma. Japanese.

Soft, grayish-white paste, heavily potted, coated with a thin wash glaze of reddish-brown which appears on the underbody and on and beneath the foot. Over this, a mirror glaze of rich seal-brown is in evidence on about half of the outer side, all the rest of the exterior and the whole of the interior being covered with a splash glaze of affluent abundance, and lightly crackled, its colors a blending of soft green, rich, deep browns, warm yellows, and translucent grayish-white, in bewildering gradations. The glaze ends above and at the foot in a weltering flow and heavy "tears." At the center of the interior bottom there is an interruption of the glaze, an accidental kiln mark, in the shape of a small lance-head. Underneath the foot a deeply incised swirl.

Height, $2\frac{1}{2}$ "; diameter, $5\frac{5}{16}$ ".

Purple silk bag with golden-brown silk cord.

Oriental Pottery

1643. (2482) One Large Water or Sake Bottle. Yatsushiro. Japanese.

Hard, resonant white paste; bottle fashioned in quadrangular form, with mounded shoulder and short and slender neck, the lip slightly spreading. At bottom the sides are very slightly curved, and rounded under, so that the bottom corners afford low stump feet. Luminous glaze of mingled grays, soft lilac and faintest olive tones, with pronounced fish-roe crackle on all sides and under the bottom, and on the shoulder a fine reticulate crackle without the fish-roe character. Under the bottom the glaze is marked by streaks of creamy-white; and along the corner edges, the lip, and under the feet, a thin red-brown underglaze wash comes to view. Decoration on all sides in a cream overglaze of pinkish caste and minutely crackled, picturing mountains and pavilions on two sides, one of these sides also displaying a flight of wild geese, and on the other two sides a mountain-bordered sea with sailing boats in the distance. Under the bottom a fire crack, and various deposits of grayish kiln slag.

Height, 13''; diameter, 6 $\frac{3}{8}$ ''.

1644. (2483) One Vase. Tang. Chinese.

Hard, dense, grayish-white paste, which comes to view with a buff surface around the bottom of the vase, below the glaze line. Just above, a grayish underglaze approaches to within varying distance of the foot, the same glaze being in evidence also within the mouth. Over this the vase is clothed in a lustrous cream glaze, with pale greenish trend and disclosing a small patch of crackle, which through some accident of discoloration has on almost all of its surface taken a warm pinkish flush. The base is ovoid, or of large gourd shape, with a constricted neck which supports a small ovoid jar with short lip, two loop handles connecting the base of this jar with the shoulder of the vase itself. The vase has the characteristic flat Tang foot. On one side of the body of the vase, about midway, is a ragged depression or cavity in the paste, seven-sixteenths of an inch long, and on the opposite side a smaller indentation, both under the glaze.

Height, 7 $\frac{5}{8}$ ''.

1645. (2484) One Large, Circular Bowl. Sung. Chinese.

Hard white paste. Creamish white glaze, areas of which show brownish stain; uncrackled. Decorated around exterior with a design of lotus petal and leaf, the leaves incised, the petals in relief under glaze. Heavy, circular foot hollowed. Inner base shows circular area unglazed. In perfect condition.

Height, 5''; diameter, 6 $\frac{3}{4}$ ''.

Circular wooden stand on six feet.

1646. (2485) One Circular Almsbowl. K'ang-hsi. Chinese.

Very finely sieved dark buff paste—unglazed. Around outer surface a Buddhist inscription is incised. Mouth inverted and circular in form. Base oval and without feet. Color dark purplish brown.

Made in the period of K'ang-hsi at I-Shing. This ware known in China as "red ware."

In perfect condition.

Height, 3 $\frac{3}{4}$ ''; diameter of mouth, 4 $\frac{1}{4}$ ''.

Wooden stand with five feet.

Oriental Pottery

1647. (2486) One Teapot with Short Spout, Handle and Cover. K'ang-hsi. Chinese.

Finely sieved gray paste—unglazed. Decorations incised around body, consisting of wild bamboo grasses on one side and an inscription on opposite side. Circular basal ring. Maker's seal impressed on outer base. Made by Gu Tse Yuen, also known as Ying Tsau of Shanghai, who lived during the reign of K'ang-hsi and made ware of this sort at I-Shing. This ware known in China as "red ware."
Height, $2\frac{3}{4}$ "; diameter at base, $4\frac{1}{8}$ ".

1648. (2487) One Small Peach-shaped Cup. K'ang-hsi. Chinese.

Very finely sieved gray paste—unglazed. Modeled to represent one half of a peach, and decorated with design of peach tree foliage and fruit in bold relief on under surface. Stem of tree modeled to form handle. Spout shows small area in red, resembling the blush of a ripened peach. Name and seal of maker Cheng Ming Yuen incised on outer base. Cheng Ming Yuen, also called Knao Fung and Woo Ying, lived in the city of I-Shing in Kiangsi province during the reign of K'ang-hsi. This ware is known in China as "red ware."
Height, $2\frac{1}{8}$ "; width at mouth, $3\frac{1}{2}$ ".
Wooden stand carved to represent foliage and fruit of peach tree.

1649. (2488) One Large Inverted Pear-shaped Jar. Sung. Chinese.

Strongly modeled in dense, heavy, buff-colored paste with broad shoulders, very short neck, wide mouth and circular recessed foot. Glaze of five colors—the inner surface being entirely covered with black, which color has been carried around the top rim of mouth. The exterior of the body is boldly decorated in a design chiefly divided into three quatrefoil panels, two each containing two figures and one panel one figure only. Around the shoulder and neck above the panels, three concentric bands of floral and scroll design. The space below the panels is decorated with an informal scroll pattern and a floral motive, both appearing between narrow circular bands which surround the base. The designs are painted in black, grayish-brown, green and red on creamish-white ground. The area within the basal ring is unglazed and from its center five flaring grooves slightly curved, radiate. These grooves seem to have been cut into the unbaked paste and may be a symbol of the potter.

This kind of pottery is usually classified as Tz'u-chou, which ware was made in certain kilns in the province of Chili during the Sung dynasty, but its late owner claims that it was made by a potter named Shu at Kiang-fu in the province of Kiangsi during the Northern Sung period.

Height, 12".

1650. (2489) One Globular Jar, with wide neck and spreading mouth. Han. Chinese.

Red paste. Rich warm, green glaze with silvery iridescence; crackled—earth deposits over iridescence. Interior unglazed. Circular band around shoulder, showing design in low relief, of horsemen and wild animals, and two animal heads holding rings in mouths. Flat base partially glazed, showing three spur marks. Edge of base chipped.

(Very similar to No. S. I. 1651.)

Height, $13\frac{3}{8}$ ".

Oriental Pottery

**1651. (2490) One Globular Jar, with wide neck and spreading mouth.
Han. Chinese.**

Red paste. Rich green glaze with silvery iridescence; crackled—earth deposits over iridescence. Interior unglazed. Circular band at shoulder showing design in low relief, of horsemen and wild animals, and two animal heads holding rings in their mouths. Lower body shows small unglazed pieces (kiln attachments) of pottery adhering to surface, also several small gouges through glaze into paste. Flat base with three spur marks.

(Very similar to No. S. I. 1650.)

Height, $13\frac{1}{4}$ ".

**1652. (2491) One Circular Jar resting on three short legs, with peaked cover. "Pai Shan T'ing" i. e. of the Northern Hill.
Han. Chinese.**

Red paste. Green glaze with silver and blue iridescence; uncrackled. Interior shows thinner yellow-green glaze. Outer body decorated with wide circular band showing two groups of animals representing the hours of the day divided by two animal heads holding rings in their mouths. Above this band the neck is incised with diapered pattern. Cover decorated with design in high relief of sacred mountains and waves and animals in lower relief. Glazed base with overflow drips from sides forming a circle near edge on bottom.

(Note: This object was excavated in Shensi.)

Height over cover, $8\frac{3}{4}$ ".

1653. (2492) One Large Flattened Bottle-shaped Vase. Sung. Chinese.

Soft buff paste (in which it is said sandal wood powder was mixed). Creamish white glaze with fine crackle. From the flask-shaped vase, a short circular slightly tapering neck rises. Designs in low relief on each of the two flattened surfaces. One side shows a full-faced dragon with extended claws, surrounded by cloud forms—the other side a phoenix standing on one leg, also among clouds. Hollow oval foot. Border at base and at mouth decorated with meander design in low relief which is not continuous—the design being omitted where the two halves were joined before glazing. Small breaks at edge of mouth and base.

(Note: This vase was excavated at Kiafengfu in Honan.)

Height, $14\frac{1}{4}$ "; width, $11\frac{1}{2}$ ".

**1654. (2493) One Round Bottle-shaped Vase, with long tapering neck.
Northern Sung. Chinese.**

White paste. Mirror-like creamish-white glaze; coarsely crackled. Body globular with flattened base, slightly recessed and glazed within. Basal ring unglazed. Design of coiling dragon in relief, surrounds top of neck. Body incised with delicate lotus flower and foliage patterns, above which is a band of meander design.

Height, $10\frac{3}{4}$ ".

Oriental Pottery

1655. (2494) **One Small Inverted Pear-shaped Jar, with small circular mouth and very low neck. Sung (?). Chinese.**

Very hard, dense, heavily moulded paste. Greenish-gray glaze; slightly crackled and showing some blisters in the part covering the mouth. The decorations consist of four concentric circles around mouth and shoulder, two in green and two in dark red. Around body three groups of miniature tree forms with broadly spread branches in green and reddish-brown. Circular flat base.

Height, $3\frac{1}{2}$ ".

Wood stand.

1656. (2498) **One Black Ovoidal Jar, with low neck and slightly spreading lip. The Six Dynasties. Chinese.**

Hard gray paste. Black glaze over deep red-brown; much pitted and uncrackled—blistered area just below neck. Bold corrugated ridges and grooves around body in paste, in gradually descending circular form. Flat base slightly recessed, showing areas of kiln slag.

Height, $9\frac{3}{4}$ ".

Wood stand.

1657. (2499) **One Tall Circular Jar, with full neck, broad mouth and rim decorated primitively in bold relief. The Six Dynasties. Chinese.**

Hard buff paste, speckled with black. Thin blackish-brown glaze; finely crackled. Much of the glaze has decomposed and disappeared—lower body and base unglazed. Main body decorations consist of a doorway and row of crudely modeled animalistic and human forms surrounding jar. Row of tigers and birds with protruding heads around shoulder. Two heads damaged. Designs on decoration incised in paste and filled with glaze. Roughly modeled basal ring; base recessed.

(Similar to No. S. I. 1658.)

Height, $12\frac{11}{16}$ ".

Wood stand.

1658. (2500) **One Circular Jar, with broad mouth and extended rim, decorated primitively in bold relief. The Six Dynasties. Chinese.**

Hard, pinkish-buff paste. Thin blackish-brown glaze, with light earth deposit; finely crackled—lower body and base unglazed. Main body decorations consist of a doorway and row of crudely modeled figures and animalistic forms surrounding jar. Row of protruding animal and bird heads around shoulder. Two heads missing. Designs on decoration incised in paste and filled with glaze. Corrugations in paste around base representing lotus leaves. Roughly modeled basal ring with gouge on one side. Base flat.

(Similar to No. S. I. 1657.)

Height, $13\frac{1}{8}$ ".

Wood stand.

Oriental Pottery

1659. (2501) One Low, Oblong Teapot, with rounded corners, short spout and curving handle. K'ang-hsi. Chinese.

Very fine dense paste. Extremely thin tea colored slip over entire outer and inner surfaces; uncrackled. Decoration modeled to represent a square of silk covering pot, with corners knotted together on top, the knot forming handle of oblong cover. Base flat, incised with three rows of characters and two small seals.

Made by Chen Ming-Yuen who lived during the reign of K'ang-hsi and made ware of this sort at I-Shing (Yi-Hsing?) Kiangsi province. This ware known in China as "red ware." Height, $2\frac{7}{8}$ "; length, $6\frac{1}{4}$ ".

1660. (2502) One Circular Artist's Water Cup. K'ang-hsi. Chinese.

Very fine dense paste. Extremely thin slip over entire outer and inner surfaces; uncrackled. A circular cup representing the lotus pod retaining a small part of the torn inner fibre and two articulate seeds in circular apertures. Outer surface shows natural grooves of pod, with stem, one chestnut, one water chestnut, and one peach attached—all three objects modeled in full relief. Peach with natural ripened blush, the balance of the objects being in reddish-brown.

Made by Chen Ming-Yuen who lived during the reign of K'ang-hsi and made ware of this sort at I-Shing (Yi-Hsing?) Kiangsi province. This ware known in China as "red ware." Height, $2\frac{3}{4}$ ".
Wood stand.

1661. (2503) One Low White Egg-shaped Bowl, representing half an egg shell divided longitudinally. Sung. Chinese.

Light weight, hard white paste. Cream white glaze; crackled, covers surface within and without excepting unglazed edge of mouth which was originally covered with metal rim. Decorated over interior with two dragons and small cloud forms in low relief surrounded at edge by band of meander design. Small circular orifice at top of small end of vessel.

Height, $1\frac{3}{4}$ ".
Wood stand.

1662. (2504) One Small Spherical Jar, with circular metal-rimmed mouth. Celadon. Sung. Chinese.

Hard white paste. Luminous gray-green celadon glaze; uncrackled. Tips of feet unglazed. Height, $2\frac{13}{16}$ "; diameter of mouth, $\frac{13}{16}$ of 1".

1663. (2505) One Low Six-foiled Circular Saucer. Sung. Chinese.

Dense gray paste speckled minutely with black. Greenish-white mirror-like glaze with yellow stains and cracks. Form represents an open six-petaled lotus flower the center of which is flat and circular. Low basal ring, slightly recessed, unglazed within, showing rust areas.

Height, $1\frac{9}{16}$ "; diameter of rim, $6\frac{1}{2}$ ".
Wood stand.

Oriental Pottery

1664. (2506) **One Tall Inverted Pear-shaped Jar, with low neck, circular mouth and spreading lip. Tang. Chinese.**
 Very hard gray paste. Water-green outer glaze over cream colored underglaze; much crackled and scratched. Decoration consists of outlined eight-petaled lotus form, spreading from neck to shoulder. Series of corrugated ridges in paste around body. Low circular basal ring recessed and glazed within. Lip and neck repaired.
 Height, $15\frac{1}{2}$ ".
1665. (2507) **One Ovoidal Jar, with cover. The Six Dynasties. Chinese.**
 Paste, coarse terracotta quality. Dark chocolate colored glaze covered with powdery red earth deposit. Lower body and base unglazed. A band of decoration in bold relief encircles the body, consisting of dragon-shaped animalistic forms with different heads, divided by a ladder on one side and a snail on the other, within two fluted circular bands. Upon the upper band three small animals rest. Base flat. Cover represents the "priceless pearl" secured by three vertical lines centering at the apex. The heads of both of the dragon forms have been repaired.
 Height, $13\frac{1}{8}$ ".
1666. (2508) **One Small Low Five-foiled Saucer, with extended rim. "Ko-yao." Sung. Chinese.**
 Hard resonant paste; thinly modeled. Warm smoke-gray glaze covers entire surface; light blues on under surfaces; coarsely crackled. Modeled to represent an outspreading flower with flat rim. Circular recessed base, showing five small spur marks.
 Height, $\frac{9}{16}$ of 1"; diameter of rim, $4\frac{1}{4}$ ".
 Wood stand.
1667. (2509) **One Slender Baluster-shaped Vase, enlarged at top and base; with small, circular neck and two looped handles. Sung. Chinese.**
 Heavy, hard white paste. Cream white glaze applied in varying thickness, the thicker portions resembling overflow. Yellow stains in glaze at mouth and base with a single small area of similar color on shoulder; uncrackled. The decoration consists of two concentric ridges in relief, slightly below center. Slightly recessed base, showing kiln slag and earth incrustation. Scratches in glaze on shoulder.
 (One of a pair with No. S. I. 1668 the base of which is recessed more deeply. Area of stain greater than on this vase, and two small cracks at base.)
 Height, 9".
1668. (2510) **One Slender, Baluster-shaped Vase enlarged at top and base; with small circular neck and two looped handles. Sung. Chinese.**
 Heavy, hard white paste. Cream white glaze applied in varying thickness, the thicker portions resembling overflow. Yellow stains in glaze at mouth and base, the area of stain at base being greater than on No. S. I. 1667; uncrackled. The decoration consists of two concentric ridges in relief, slightly below center. Base recessed more deeply than No. S. I. 1667 showing kiln slag and earth incrustation. Scratches in glaze. Two small cracks at base.
 (One of a pair with No. S. I. 1667.)
 Height, $8\frac{13}{16}$ ".

Oriental Pottery

1669. (2511) **One Hollow, Pear-shaped Architectural Ornament, tapering upward, and having small circular basal opening. Chinese.**

Intensely hard, dense, cream color paste with minute black specklings. Glaze very thin and opaque, of rich over-ripe cherry red. Texture lustrous and velvety. Top of apex of ornament broken off, exposing small circular opening. Rim around basal orifice, unglazed. Surface scratches noticeable over entire object.

(This object came together with the circular decorated dish No. S. I. 1670.)

Height, $7\frac{5}{8}$ "; diameter of basal rim, $1\frac{3}{4}$ ".

Wood stand with central support.

1670. (2512) **One Circular Decorated Dish, with flaring lip and low basal rim. Sung. Chinese.**

Resonant white paste with fine black speckling. Cream colored glaze, leaving eight rounded spur marks on inner base and a portion of the under surface and base, unglazed. Interior decorated in low relief, showing a lotus blossom among waves surrounded by vertical wave lines. Under surface shows series of short vertical grooves which extend around one-half of the circumference.

(This object came together with pottery pear-shaped architectural ornament No. S. I. 1669.)

Height, $1\frac{3}{4}$ "; diameter, 8".

1671. (2513) **One Cylindrical Jar with extended base and neck, both slightly expanding—the neck being unusually long and wide. Han. Chinese.**

Hard, dense reddish paste. Thin dark green glaze mottled with red, as shown on areas which are not covered with the fine, silvery-blue iridescent patina; finely crackled. Decorations include two animalistic heads with rings in mouths modeled in low relief at opposite points on shoulder, connected by two narrow circular grooves. Similar grooves appear three and one-half inches below on body, and one near top. (One of a pair with No. S. I. 1672. This one differs from the other principally in its thinner iridescence which is considerably bluer.)

Height, $18\frac{1}{2}$ "; diameter of mouth, $7\frac{3}{4}$ ".

1672. (2514) **One Cylindrical Jar with extended base and neck, both slightly expanding—the neck being unusually long and wide. Han. Chinese.**

Hard, dense reddish paste. Thin, dark green glaze mottled with red as shown on areas which are not covered with the beautiful light silvery iridescent patina; finely crackled. Decorations include two animalistic heads with rings in mouths, modeled in low relief at opposite points on shoulder, connected by two narrow circular grooves. Two similar grooves appear three and one-half inches below on body, and one near top.

(One of a pair with No. S. I. 1671. This one differs from the other principally in its iridescence being thicker and more silvery.)

Height, $18\frac{5}{8}$ "; diameter of mouth, 8".

Oriental Pottery

1673. (2515) **One Large Black Globular Bottle with small collared neck and lip. Sung. Chinese.**
 Very hard, dense, white paste. Black lustrous glaze over decorations of large, freely executed flower sprays which are expressed in black and brown metallic tints in glaze. Glaze on lip, mottled blue-black and brown. Edge of lip and recessed base unglazed.
 Made in the Province of Fukien.
 Height, 17"; diameter of lip, $2\frac{7}{8}$ ".
1674. (2516) **One Vase of Graceful Ovoid Form with short contracted neck, extended lip, and circular, recessed base. Tang. Chinese.**
 Hard, pinkish paste. Glaze translucent, clear, young melon green, over a bold floral design modeled in relief in the paste and outlined in black. The design includes narrow foliage arranged vertically around base extending upward an average of two and one-half inches. Finely crackled. Areas of finely crackled, iridescent silver, and earth color patina. Glaze gone off edge of lip. Circular recessed base showing white slip within.
 Height, $10\frac{1}{4}$ "; diameter of lip, $2\frac{1}{8}$ ".
 Wood stand.
1675. (2517) **One Tall, Slender, Circular Jar with slightly extended lip. Early Tang (?). Chinese.**
 Gray paste. Corrugated circular ridges twist around body to crudely shaped flat base, the form representing a sweet potato. Entire surface covered with biscuit of pinkish color representing the vegetable named. Small drops of dark olive glaze on shoulders, the mass of sprinkling being much more prominent on one side. Three loose pieces of unglazed pottery within the jar.
 Height, $7\frac{7}{8}$ "; diameter of lip, $2\frac{1}{8}$ ".
1676. (2518) **One Heavily Modeled, Standing Horse attached to flat base. Tang. Chinese.**
 The horse wears saddle and bridle—his head drooping and turned slightly to left. Soft, pinkish paste. Yellow and green mottled glaze covers certain areas, the remaining area of surface has not been glazed but covered in much later period with a red wash which in certain places covers in part the glazed areas. Legs restored. White incrustation over areas of the base.
 Height, $12\frac{1}{2}$ "; width, 14".
 Wood stand into which pottery base fits.
1677. (2519) **One Circular Dish with flaring lip and flat base. Tang. Chinese.**
 Hard, heavy buff paste. Glaze olive green and orange, and ending in uneven line on under surface of dish; crackled. Seventeen round unglazed spur marks on interior, sixteen around edge of base. Small areas of glaze have disintegrated and disappeared.
 Height, $2\frac{7}{16}$ "; diameter, $7\frac{1}{8}$ ".

Oriental Pottery

1678. (2520) **One Inverted Pear-shaped Jar with slightly spreading rounded lip, circular cover, and recessed base. Tang. Chinese.**

Dense, white paste. Pale greenish-white glaze ending in irregular line between shoulder and base, areas of which have disintegrated and disappeared. Coarse crackle. Silvery iridescence once covered the entire glazed surface much of which has disappeared. Earth incrustation attached to much of glaze and paste. Interior covered with yellowish-green glaze. Cover rounded in form with circular knob on top. Base within and without entirely without glaze. Height with cover, $9\frac{3}{4}$ "; diameter of lip, $4\frac{1}{4}$ ".

1679. (2521) **One Priest's Bowl, moulded irregularly, of uneven height, and incurving rim—with slightly hollowed base. Tang. Chinese.**

Hard, dense, buff paste. Blackish brown glaze very thinly covers, in part, one side of bowl—but runs more thickly on the opposite side, in streams reaching the base. Slightly iridescent; uncrackled. Decorated with three rows of small Buddhas seated within caves, in low relief, placed irregularly around the body. Interior surface is decorated with finely executed wave design, over which a glaze of smoke gray flows freely. Three finger impressions in glaze near top of interior and one on exterior. Height, $4\frac{5}{8}$ "; diameter of mouth, $5\frac{7}{8}$ ".

1680. (2522) **One Standing Dog with head up and mouth open in the act of barking. Tang. Chinese.**

Soft terracotta colored paste. Glaze translucent green—much of which has disintegrated and disappeared. Crackled and slightly iridescent. A collar encircles neck and body in harness form in relief and is held together on back by pierced loop. Body broad, heavily modeled and hollow. Height without stand, $9\frac{15}{16}$ "; with stand, $11\frac{1}{2}$ "; length, $10\frac{5}{8}$ ".

1681. (2523) **One Small Inverted Pear-shaped Jar with flat cap-shaped cover showing central knob on top. Tang. Chinese.**

Paste dense, dark red. Glaze cream color with sprinkling of yellow on shoulder. Recessed base glazed within. Pieces of kiln slag are attached to outer surface of jar and cover, also a small incision and shrinkage of glaze is noticeable on one side. Height, with cover, 4"; diameter of mouth, $1\frac{3}{4}$ ".

1682. (2524) **One Small, Standing Horse with pack or box on saddle. Tang. Chinese.**

Paste hard and red—body hollow. Glaze over animal, cream color, with harness, saddle and top of mane showing brilliant turquoise blue. Tassels and head ornament of yellow. Purplish markings. Large areas of the glaze have disappeared, especially on left side of animal. Legs and feet restored. Pack on saddle broken and repaired. Height, $6\frac{7}{8}$ "; length, $7\frac{1}{4}$ ".
Wood stand.

Oriental Pottery

1683. (2525) **One Small Globular Jar with very small mouth, extended lip and large flat base. Late Tang or early Sung. Chinese.**

Dense, hard, dark brown paste. Red slip covers entire object, over which is seen olive-green glaze very thinly spread; uncrackled. Incised circular groove around neck and body. Edge of lip chipped.
Height, $4\frac{1}{2}$ "; diameter of lip, $1\frac{1}{8}$ ".

1684. (2526) **One Circular Jar, contracting at shoulder to low, wide neck, and tapering to small recessed base. Early Sung. Chinese.**

Fine, dense light weight, light-colored paste. Tea-colored glaze, uncrackled, ending in a controlled line on lower body where the jar shows a thin gray slip and two unglazed areas. Lip and basal ring unglazed—base partially covered with glaze and slip. Seven vertical ribs evenly spaced around shoulder—one of them incomplete. Interior of mouth glazed—slip over entire inner surface. Interior shows circular swirls in paste and small pieces of kiln slag.
Height, $4\frac{5}{8}$ "; diameter of mouth, $3\frac{5}{8}$ ".

1685. (2527) **One Small, Circular Gray Cup with cover. Sung. Chinese.**

Dense, hard, white paste with minute black specklings. Rich warm gray glaze heavily flowed, within and without the cup. Two areas of darker gray at opposite sides of lip. Small olive specks on interior. Glaze crackled. Base unglazed. Gray glaze on cover shows areas of lighter gray and one large area of brilliant green and blue. Interior of cover unglazed. Curious markings similar to earth worm marks appear in both paste and glaze on cup and cover—probably caused by the action of heat on certain minerals in the clay. (The cover was not originally with the cup.)
Height with cover, $2\frac{1}{8}$ "; diameter of cup, $3\frac{1}{8}$ "; diameter of cover, $3\frac{1}{8}$ ".

1686. (2528) **One Small, Low, Circular Saucer with flaring lip, the edge of which shows increased thickness, and low basal ring. Sung. Chinese.**

Dense, light weight, gray paste. White glaze, showing an area of yellow stain on inner surface near rim. Glaze, minutely speckled throughout with yellow and brown, ending in uneven line on under surface of saucer. Fine crackle on inner and outer surface on one side. X-shaped mark cut in paste close to basal ring.
Height, $1\frac{1}{2}$ "; diameter of lip, 5".
Wood stand.

1687. (2529) **One Small, Circular Jar with wide neck, two looped handles and recessed base. Sung. Chinese.**

Hard, dense, white paste speckled with black. Cream color glaze over outer surface. Lip and interior of jar covered with dark brown glaze. Decorated with a flying stork on one side and a branch of bamboo on the opposite side, both in pale black. Finger impressions are noticeable in the glaze, one on the stork's head, another on opposite side of jar, below long bamboo leaf. Grave earth clings to inner surface.
Height, 3"; diameter of mouth, $1\frac{7}{8}$ ".

Oriental Pottery

1688. (2530) One Ovoid Vase with curving neck, extended lip and circular recessed base. Ming. Chinese.

Very hard, dense buff paste heavily modeled. Glaze deep translucent turquoise, showing areas of white underslip. Glaze terminates in long uneven drops on lower body leaving areas uncovered by glaze. Interior of lip a rich translucent purple, also over white slip. The purple flows down outside of neck in slender veinings. Fire checks extend from neck downward and from base upward—two of these checks and various blisters expose the white slip. Kiln slag prominently shows around body and on lip. Fine crackle. Corrugations in paste.

Height, $5\frac{7}{16}$ ''; diameter of lip, $2\frac{1}{8}$ ''.

Wood stand.

1689. (2531) One Baluster-shaped Vase. Ming. Chinese.

Dense red paste. Deep turquoise glaze—crackled—on both inner and outer surfaces, and stopping in uneven line above base. Upper edge of mouth shows areas of yellow-green glaze. Scroll designs incised in two circular bands around shoulder. Glaze chipped on both inner and outer surfaces. Large area of greenish stain below shoulder.

Height, $5\frac{3}{16}$ ''; diameter of mouth, $2\frac{13}{16}$ ''.

1690. (2532) One Globular Jar with small unevenly moulded lip, and flat, circular base. Ming. Chinese.

Very hard, reddish paste. Deep orange translucent glaze ending short of base in uneven line and exposing areas of lighter underglaze. Areas of glaze on base. Corrugated ridges in paste encircle body from shoulder almost to base. Glaze chipped in several places—two small pieces of kiln slag attached at one side of jar.

Height, $7\frac{3}{4}$ ''; diameter of lip, $1\frac{7}{8}$ ''.

1691. (2533) One Small, Circular Green Dish with wide moulded rim and flat base. Ming. Chinese.

Very hard, dense red paste. Apple-green glaze over upper surface. Under surface unglazed, with small splash of glaze at edge of base. Rim chipped.

Height, $1\frac{3}{8}$ ''; diameter, $4\frac{1}{8}$ ''.

1692. (2534) One Cylindrical Box with Cover. Tang. Chinese.

Soft, grayish-white paste. A green glaze covers the interior and exterior of the box, except the exterior of the bottom, and covers the exterior of the cover, except as it is interrupted for a decoration on the top. This decoration is a medallion enclosed by an incised double ring and engraved with a camellia flower and leaves, and glazed in a cream-white and soft yellow along with the green. Everywhere the green glaze has a brilliant silvery iridescence. The cover is mound shaped; the exterior of the box is slightly concave and is encircled by broad and boldly incised rings, and the base is beveled to the flat circular foot. Patches of glaze appear on the beveled surface and under the foot.

Height, $2\frac{1}{4}$ ''; diameter, 4''.

Oriental Pottery

1693. (2535) One Large Bowl. Tang. Chinese.

Hard, gray-white paste, modeled in flaring ovoidal form and curving well upward at the lightly molded lip, with a bold cylindrical foot. Interior coated with a pure white, luminous glaze, which covers the lip and flows to a thin line well below the middle of the exterior, the line forming almost an even circle, but the glaze-flow running below it over a short area, in thin streamlets one of which impinges upon the top of the foot. The exposed biscuit below is a light, matt buff color. The glaze in places shows an incipient iridescence. The interior of the bowl is decorated by broad incision in the paste beneath the glaze, with a large fish swimming among waves, below an incised line about one inch below the lip. The interior also shows five small circular spur marks which form a five-pointed star. Both interior and exterior exhibit areas of yellowish sedimentary or earthen adhesions. Height, $3\frac{5}{8}$ "; diameter, $8\frac{1}{4}$ ".

1694. (2536) One Small Saucer. T'zu-chou. Sung. Chinese.

Soft and dense but firm and resonant grayish paste, burnt to buff-brick color where the surface is exposed underneath, the rich, cream-white, lustrous glaze which covers the superior surface halting above the foot on the outer side and uncracked. The foot is low and broad and very slightly recessed underneath. The interior shows a primitive floral decoration in dark vermilion and a light emerald-green, spreading over the whole surface below a vermilion ring just under the lip, and a similar ring encircles the outer side below the lip. A deep chip out of the bottom of the interior, and the glaze chipped along the lip. Near the edge of the glaze above the foot is a gray area about one and one-half inches long. Silver iridescence on inner base.

(The large jar No. S. I. 1649 in the paste and vermilion color is similar to this specimen, but the green enamel on the saucer is lighter in tint than the green on the large jar.) Height, $1\frac{1}{8}$ "; diameter, $4\frac{1}{8}$ ".

1695. (2537) One Jar. T'zu-chou. Sung. Chinese.

Soft and dense, but firm and resonant, buff-gray paste, thickly modeled in a graceful inverted pear-shape, with rather small flat foot, recessed underneath, narrow rounded shoulder and wide mouth with short upright lip. Biscuit decorated in India ink in conventional dragon and wave designs, archaic but bold, beneath a semi-transparent greenish-turquoise, almost peacock-green glaze, softly lustrous and finely *truité*. This decoration of the body is separated by a band of three concentric rings encircling the shoulder from a conventional chrysanthemum border. The green glaze covers the exterior of the lip, the top of the lip and the interior are coated with a grayish, creamy glaze, and the under surface of the foot is left without glaze, its surface burned a reddish-buff color. though areas of the interior gray glaze appear there. Kiln marks and a small fire crack appear on and within the basal ring. The green glaze, disintegrating, has chipped off from considerable portions of the body and shoulder, and the gray glaze is somewhat chipped about the lip. Height, $11\frac{1}{4}$ "; diameter of lip, 7".

Oriental Pottery

1696. (2538) One Semi-eggshell Bowl. Sung. Chinese.

Hard, white paste, burnt a brownish hue under the foot. Brilliant creamy-white and water-white glaze of greenish trend. In the interior three finely carved peony sprays, the carving excising so nearly all the body of the paste that the designs are visible from the back when the bowl is held against the light. A large piece broken from the side has been rejoined with gold lacquer. Underneath the foot a ring of small spur marks. The foot is deep, and from it the sides flare broadly, and straight.

Height, $2\frac{5}{16}$ "; diameter, $7\frac{1}{8}$ ".

1697. (2539) One Semi-eggshell Bowl. Sung. Chinese.

Hard, white paste, coated with a rich cream-white glaze, brilliant and of uniform quality and color, except that on the outer side around the foot a greenish note appears, and a lesser tinge of the green at the bottom of the interior. The bowl is without ornamentation, other than the demarcation of the rim into six broad petals by slight rim indentations. There is a slight fault in the glaze just above the foot at one point, and underneath the foot are spur marks and light accumulations of kiln slag. A slight crack appears in the rim, and opposite it a chip or nick has been filled in.

Height, $2\frac{5}{8}$ "; diameter, $6\frac{1}{2}$ ".

1698. (2540) One Semi-eggshell Bowl. Sung. Chinese.

Hard, white paste, modeled lightly in shallow ovoidal form with a low contracting foot, and the rim demarcated in broad petal form by six small indentations. Brilliant cream-white glaze which exhibits a spot of crackle at the bottom of the interior and another near the rim. Brown and russet earth stains under the foot.

Height, $1\frac{5}{8}$ "; diameter, $6\frac{1}{4}$ ".

1699. (2541) One Bowl. Ting-yao (?). Sung. Chinese.

Hard, white paste, modeled in shallow and flaring conical form, with a low and small circular foot. Brilliant glaze of grayish creamy-white, covering all surfaces except the rim, which is characteristically without glaze, owing to the manner of firing. The sides of the interior, below an incised ring near the rim, are carved with tortuous petals, and the smooth bottom of the interior shows crossed stems of the blossoms. On the under side, just above the foot, the glaze shows two small finger marks.

Height, $1\frac{7}{8}$ "; diameter, $5\frac{3}{4}$ ".

1700. (2542) One Pair of Bowls. Celadon. Sung. Chinese.

Hard, grayish-white paste, modeled in flaring conical form with low foot. Lustrous celadon glaze of mottled brownish and grayish green tone, the green hue deepening in the depressions of the decoration, which covers the interior of the bowl below a plain band at the rim. The decoration is an intricately designed floral scroll carved in the sides, and an incised blossom in the bottom. On the exterior of one bowl there is a touch of a brownish frosting of earth incrustation at one point under the rim.

Heights, $1\frac{7}{8}$ " and $1\frac{3}{4}$ "; diameters, $5\frac{3}{4}$ " and $5\frac{7}{8}$ ".

Oriental Pottery

1701. (2543) One Sauce Pot. Lung-chuan Yao. Sung. Chinese.

Hard, grayish-white paste, coated with a soft and lustrous glaze of delicate grayish sea-green (celadon), which continues under the foot and overflows variously into the interior. Both interior and foot show an underglaze of a thin brownish wash. The pot is of ovoidal jar shape with low foot and a short straight spout, and three small ornamental loop handles at the shoulder. It is supplied with a cover, undoubtedly of much later date, in flattened hat shape with a conical button finial, and further modeled as a turtle with upraised head. The glaze of the cover is a very pale celadon, and the under side is coated with a thin reddish wash. Height with cover, $2\frac{5}{8}$ "; diameter, $3\frac{1}{4}$ ".

1702. (2544) One Vase. Tang. Chinese.

Dense, soft grayish-white paste. The paste is heavily but precisely modeled, and in a shape dating at least as early as the Han dynasty and rarely found in a Tang production. The lower part of the vase is in an ample, inverted pear shape, expanding from a flat foot which is comfortably broad, and from the rounded shoulder springs a broad neck, that contracts very slightly from the root into a full throat and supports a flanged and broad and shallow cup-shaped lip. A transmutation glaze suggesting the Temmoku type coats the lip, neck and shoulder, extending down a short distance within the neck, and halting below the shoulder where the body begins to contract, the line of the end of the flow being partly fine and even, partly a light welter, and in some places slightly irregular. The glaze shows brown, bluish and purplish egg-plant tones, with minute grayish pittings and delicate hair-line crackle. The flow at the root of the neck is irregular, around about half the circumference, and leaves large "tear marks" on the shoulder. Below the line of the glaze flow the body shows a thin and dull brownish wash. At one point on the outer side of the lip the glaze is interrupted as by a thumb mark. Probably made in the province of Fukien. Height, 13"; diameter of lip, $5\frac{5}{8}$ ".

1703. (2545) Two Tiles. Tang. Chinese.

Hard, dense and thick gray paste. Unglazed. The two tiles, square, placed together one above the other complete the figure of a nobleman, which is molded in flat-faced relief upon them and afterward carved with details of features and costume, and painted in polychrome. The colors now are a soft and weathered red, brown, black and gray, and much crumbled away. The man is in walking attitude and of proud mien, and is seen facing toward the right, three-quarters front. He wears a cap and is armed with a sword, and his coat skirts swing actively. Much reddish-yellow earth clings to the tiles on all sides. Probably from a shrine. Total height, $23\frac{1}{2}$ "; width of upper tile, $12\frac{1}{4}$ ", of lower tile, $11\frac{3}{4}$ ".

1704. (2546) One Set of Three Pieces of Jewelry. Han. Chinese.

A pair of rings in soft grayish-white paste, painted with primitive designs in gray and grayish-green, with touches of brown enamel, and a pendant in tassel form glazed in bluish-green and largely covered by whitish incrustation. Diameter of rings, $1\frac{1}{2}$ "; length of pendant, $1\frac{1}{4}$ ".

Oriental Pottery

1705. (2547) One Water Jar with Cover. Korai. Korean.

Hard, grayish paste, of limited sonority. Brilliant celadon glaze with mirror properties, the most part in a fine grayish sea-green tone, with sections of a pale tan color. The glaze coats both exterior and interior, as well as the bottom, with interruptions on the inside just beneath the lip and at the bottom, and on the outside around the bottom at the inner edge of the foot; the foot itself is without glaze, and shows three distinct spur marks, with indications of as many more. The glaze carries a bold and varied crackle, chiefly confined to definite areas. The jar, a perfect specimen, with its own original cover, is of inverted pear-shape, with four small ear loop handles at the shoulder; is marked by a short fire crack and a longer one extends down the shoulder. The shallow cover is cap-shaped, with a cross-looped handle, the ends of the loops being modeled as blossoms; on the inner side are three bold spur marks. Incised decoration on both cover and jar, the cover showing four cloud scrolls and a key-fret border, and the jar a similar border near the foot and a "leaf and tongue" border—more properly a border of fungus derivation—below the lip, besides four long sprays of lotus flowers and leaves placed vertically on the body.
Height, 11".

1706. (2548) One Cup. Korai. Korean.

Hard, grayish paste, coated with a greenish-gray celadon glaze, which shows a brownish area on one side. The glaze continues under the foot, which shows three spur marks with slag attachments, and both under and just outside the foot is a creamy frosting of earth incrustation. Below an incised ring defining the lip, the exterior is decorated with a highly conventionalized boldly drawn peony design painted in black under the glaze.
Height, $2\frac{3}{8}$ "; diameter, $3\frac{3}{8}$ ".

1707. (2549) One Gallipot. Korai. Korean.

Hard, grayish paste. Luminous celadon glaze, a pale greenish-gray in tone and revealing a patch of crackle on the shoulder. Between primitive borders of sinuous leaf or grass-blade forms on top of the shoulder and at the foot, the whole surface of the jar is given to a bold decoration of conventional floral scrolls painted in black beneath the glaze. The glaze continues underneath foot, with interruptions, and there are interruptions just above the foot. The basal ring itself is without glaze, and slight slag marks appear along its inner edge.
Height, $8\frac{3}{4}$ ".

1708. (2550) One Small Oil Bottle. Korai. Korean.

Dense, heavy, grayish paste, beneath a brilliant celadon glaze grayish sea-green in tone with bluish tinge, finely crackled in *café-au-lait* lines. The bottle is of squat or compressed form, with low, well defined foot, and short, constricted neck with spreading cup-lip. The upper surface carries a floral decoration inlaid in black and white, within five lunettes and a five-pointed star-shaped figure. The glaze shows a white frosting of earth incrustation on the upper surface and a more intensified batch of it near the foot, and underneath the foot are three spur marks.
Height, $1\frac{5}{8}$ "; diameter, $3\frac{3}{8}$ ".

Oriental Pottery

1709. (2551) **One Rouge Box. Korai. Korean.**

Hard, grayish paste. Celadon glaze of grayish note, taking in places a lilac tone. Inlaid decoration in black and white, chiefly white, on both box and cover; the box is a shallow cylindrical one, rounding into bottom and top and the cover is of equal size with the box proper or the container. The decoration consists of two angular-fret borders in white and two dotted borders in black, around the sides, and borders of dots and circles on the top surrounding a medallion of two flying storks.

Height, $\frac{7}{8}$ of 1"; diameter, $1\frac{7}{16}$ ".

1710. (2552) **One Bowl. Korai. Korean.**

Hard, grayish paste, coated with a brilliant and boldly crackled celadon glaze of a fine grayish sea-green tone and aqueous transparency. Interior inlaid in white with four medallions, each showing two fishes in swimming attitudes, and with an intricate border of conventional scroll. The bowl is of flaring ovoidal form with a low and substantial foot, and underneath the foot are three large spur marks. One long fire crack in the glaze and two small glaze indentations are further kiln marks, on the under side of the vessel.

Height, 2"; diameter, $7\frac{5}{8}$ ".

1711. (2553) **One Bowl. Korai. Korean.**

Hard, grayish paste, and a very brilliant celadon glaze of greenish-gray tone, covering all surfaces and boldly and closely crackled throughout. In a small depressed medallion at the bottom of the interior the glaze thickens to a deep green, and again under the foot it thickens to a yellowish-green and a bluish-green. The bowl is extensively decorated with white inlay, in the interior, and with inlay in both black and white on the exterior. The interior shows four pomegranate sprays, a chrysanthemum medallion and a scroll border, and the exterior four peony medallions in a deep band or foliar scroll, and a floral scroll border. The bowl is ovoid, with a bold foot, beneath which are three spur marks, and a fire crack extends a short distance down from the lip.

Height, $3\frac{1}{8}$ "; diameter, $7\frac{3}{4}$ ".

Oriental Pottery

1712. (2554) One Bowl. Korai. Korean.

Hard, grayish paste, burnt a reddish hue in the foot, coated with a brilliant gray celadon glaze finely crackled. The bowl is of broad and graceful inverted bell shape, on a deep and bold foot slightly spreading. It is decorated on both exterior and interior with finely carved designs inlaid in black and white. In the interior a medallion of two flying phoenixes is enclosed within a *ju-i* border, about which ducks swim in pairs between clusters of lotus, millet and the water plantain, and weeping willow and wild grape trees. Overhead storks are flying in pairs, and above them is a border of circles, and another formal border decorates the lip, and is repeated under the lip, on the outer side. The aquatic plants, the trees and the ducks are also repeated on the exterior, the storks are omitted and chrysanthemum medallions are added, while on the underbody appears a lotus-petal border. Disintegration pits the glaze in a reddish-sandy hue on a part of the bottom of the interior, and the entire bottom and part of the sides of the exterior are heavily frosted with creamy and with white earth incrustation. The whole center of the foot is separated as a medallion from the basal ring, by a fire crack. A shallow bit of the rim, two inches long, is restored. Height, $3\frac{1}{2}$ "; diameter, $7\frac{5}{8}$ ".

1713. (2555) One Bowl. Korai. Korean.

Hard, gray sonorous paste, invested with a brilliant celadon glaze of delicate sea-green quality, notably on the inside, with a slight grayish tendency on portions of the exterior, and broadly crackled. The glaze covers the entire surface, broken only by three spur marks underneath the foot. The interior is decorated with grapevines in bearing, modeled in relief in the paste, and with a medallion and a floral border similarly executed. On the exterior four conventional chrysanthemum sprays are carved and inlaid in black and white, and a border is inlaid in white. Height, $2\frac{1}{4}$ "; diameter, $7\frac{1}{8}$ ".

1714. (2556) One Bowl. Korai. Korean.

Hard, grayish, delicately modeled paste, the body flaring with slight ovoid curvature from a low foot to a thin lip, and the entire structure covered with a fine, luminous, celadon glaze of even quality and pale, grayish sea-green tone. The interior of the bowl is delicately incised with a wave design, and with two fishes swimming among the waves. Under the foot are three spur marks. Height, $2\frac{1}{8}$ "; diameter, $6\frac{1}{4}$ ".

1715. (2557) One Bowl. Korai. Korean.

Hard, gray, sonorous paste, with a luminous celadon glaze of grayish sea-green tone covering the entire surface, and exhibiting only a sporadic crackle. The interior is given to a decoration of four fishes swimming among water grasses, delicately modeled in low relief. Under the foot three spur marks. Height, $2\frac{3}{8}$ "; diameter, $6\frac{1}{2}$ ".

Oriental Pottery

1716. (2558) One Bowl. Korai. Korean.

Hard, grayish paste, delicately potted in flaring conical form with a small and low foot. Brilliant celadon glaze of grayish sea-green, variously crackled. Interior decorated with two flying storks amidst a floral scroll, and with a small chrysanthemum medallion at the bottom, all incised and lightly modeled in the paste. Gold lacquer repair at two points, one in the lip edge only and the other extending from lip nearly to bottom. Spur marks under foot.

Height, 2"; diameter, 6 $\frac{3}{8}$ ".

1717. (2559) One Bowl. Korai. Korean.

Hard, grayish sonorous paste, heavily molded, and encased in a luminous celadon glaze of fine sea-green note, with grayish variations, the glaze covering the entire surface. The bowl is ovo-cylindrical, with a delicate molded lip, and rests on a low, retired foot. The sides are molded as a conventional chrysanthemum flower, and the petals or flutings are on their outer sides lightly incised with lateral lines in pairs. On a portion of the exterior the glaze has a rich creamy frosting of earth incrustation, and underneath the foot are three spur marks.

Height, 2 $\frac{1}{4}$ "; diameter, 4 $\frac{1}{2}$ ".

1718. (2560) One Bowl. Korai. Korean.

Hard, grayish sonorous paste, of clear tone, thickly modeled in a deep and broadly flaring inverted bell shape; low, irregular foot. Invested with a celadon glaze of rich and soft grayish sea-green tone and even quality. The bowl is undecorated, save for a single incised ring encircling the inner side one inch below the lip. The foot shows kiln marks and slight attachments, and underneath the foot the paste is covered with a thin brownish wash glaze, spotted with overflows of the green.

Height, 2 $\frac{3}{4}$ "; diameter, 7".

1719. (2561) One Bowl. Korai. Korean.

Hard, white paste delicately modeled, the form being flaring ovoidal and deep, based upon a generous foot. Invested with a rich and brilliant cream-white glaze, which exhibits crystal-line earth incrustation furnishing an incipient iridescence that wanders variously about the interior surface, and on the exterior is more or less concentrated about the foot. The interior is engraved with the decoration known as the "Two Boys," amid an elaboration, of conventional floral and wave motives; the infants are not readily decipherable to the Occidental eye, but they are there. In one side, a crack two inches long. Irregular spur marks under the foot.

Height, 3 $\frac{1}{8}$ "; diameter, 7 $\frac{7}{8}$ " to 8 $\frac{1}{8}$ ".

1720. (2562) One Small Bowl. Korai. Korean.

Hard, white paste, coated with a brilliant and closely crackled glaze of bluish-white. The paste is thinly potted and the bowl is of a flaring conical shape, with bold foot. Interior incised with a conventional floral scroll design of simple form, below an incised ring. Interruptions of the glaze flow occur on and near the foot.

Height, 1 $\frac{5}{8}$ "; diameter, 5 $\frac{1}{2}$ ".

Oriental Pottery

1721. (2563) One Small Low Saucer. Korai. Korean.

Hard, fine white paste, thinly and delicately modeled in the form of an eleven-petaled flower; in the interior the petal delimitations are in light relief, on the exterior they are shown by light incisions. Softly luminous glaze of creamy white, with a slight bluish tinge. A small interruption of the glaze appears on the under side of one of the petals near the flat base.

Height, $\frac{7}{8}$ of 1"; diameter, $4\frac{3}{8}$ ".

1722. (2564) One Small Box with Cover. Korai. Korean.

Hard, white paste, semi-translucent, and lightly molded into the form of a lotus flower, conventionalized, with a narrow concave shoulder, short beveled lip and wide mouth; the flattened dome cover molded with a conventional lotus-blossom medallion on top. Coated with a brilliant celadon glaze of pale blue, which on the exterior of the box ceases before reaching the low foot; the glaze on the interior of the box is creamy and pale blue, and the interior of the cover is unglazed. A broad nick at one side of the foot.

Height over cover, $2\frac{1}{4}$ "; diameter, $2\frac{5}{8}$ ".

1723. (2565) One Sauce Pot. Korai. Korean.

Hard, white paste, coated with a brilliant celadon glaze of very pale bluish tendency, which stops just above the foot. The body is modeled around the sides in conventional lotus motive, with broad petals, and on the shoulder a conventional lotus blossom is modeled, the petals curling downward from the short neck. Loop handle, and short projecting spout slightly curving. Three spur marks under foot. Fire crack in body near spout.

Height, $2\frac{1}{2}$ ".

1724. (2566) One Water Cup. Tang. Chinese.

Soft, white paste, thinly potted, modeled in form of the three-legged toad, with a circular opening in the top of the back three-quarters of an inch in diameter. Coated with a turquoise blue glaze which through disintegration has turned largely to a silvery white and shows a faint iridescence. Eyes, mouth and legs touched in with red, and the head and part of the back spotted in the same color, which has a brownish trend. Slight yellowish attachments on the exterior and grayish earthy incrustations in the interior.

Height, $1\frac{1}{4}$ "; length, $2\frac{3}{8}$ ".

Small wood stand.

1725. (2567) One T'zu-chou Jar. Sung. Chinese.

Hard, gray paste, heavily potted in mammoth inverted pear shape with a relatively small foot and a thick, upright, rounded lip around a wide mouth. Rich, thick and luminous cream glaze, with crackle. The glaze is utilized for the decoration, a deep band of peony leaves in conventional scroll being carved in it about the shoulder, relieved by reservations in the biscuit, the reserved areas being then coated with a thin gray wash glaze. Under the lip a border of petals of the peony blossom, conventionalized, is similarly executed. A rich russet stain encircles the shoulder, and there are thick grayish earth attachments about and under the foot. Part of the lip is restored.

Height, 19"; diameter of lip, $12\frac{1}{4}$ ".

Wood stand.

Oriental Pottery

1726. (2568) **One Circular, Flaring Bowl, contracting sharply to low, recessed foot. Guebri (Gombroon?). Persian.**

Hard, white paste. Ivory colored glaze ending unevenly on basal ring. Large areas of deep cream color and iridescent earth incrustation on both interior and exterior of bowl. The interior is decorated with four large floral designs incised in outline in the paste and filled in with glaze. Traces of kiln slag, and one small area of glaze, on recessed base. The bowl has been very badly broken, and the fragments pieced together and repaired.

Height, $3\frac{7}{8}$ "; diameter at mouth, $8\frac{5}{16}$ ".

1727. (2569) **One Small Saucer. (Guebri?) Persian, or (Fostat?) Egyptian.**

Soft, light weight, cream-white paste. Glaze ivory white painted with bold decorations in yellow. A primitive animal form is in the interior of saucer, surrounded with small patches of the color; two circular medallions on a ground of scattered spots and lines, also in yellow. Delicate surface iridescence noticeable principally on under surface of lip. Recess of base glazed. Basal ring coated with thin buff wash. The saucer has been badly broken and repaired.

Height, $1\frac{3}{16}$ "; diameter at lip, $4\frac{3}{4}$ ".

1728. (2570) **One Oblong Pillow, With Incurving Side and Toplines, Moulded Hollow. Tang. Chinese.**

Dense, buff colored paste. A thin grayish-white body slip is seen on the four sides, below the line of decoration. All of the decorated surface is covered with over-glazes in white, brown, green and yellow; finely crackled. The top of the pillow shows a garden scene, including a willow tree, rock with shrubs, a terrace fence and an open pool of water in which two children eagerly disport. A vertical blossoming shrub is shown in upright panels at right and left of the garden scene. Around the four sides near top a band of floral design appears. All of the decorations are incised under glaze and those appearing on the four sides are outlined in gold. Slight silvery patina and earth incrustation. A small circular hole through one of the side walls. Flat, unglazed base.

Length, 16"; height at end, $4\frac{1}{8}$ ".

1729. (2571) **One Square Box with Original Cover. Tang. Chinese.**

Dense, buff colored paste. Glazed in four colors, white, red, green and yellow. The decorative forms consist of square panels on sides and cover—those on the four sides are of equal dimensions and each panel surrounds a floral design of like nature. In the center of the panel on top of cover, a swan swims gracefully in a circular lotus pool which in turn is surrounded by a strongly expressed scroll motive in green and black on yellow ground. Silvery patina and earth incrustation. A small circular hole drilled through top of cover. Flat base, unglazed.

$6\frac{1}{4}$ " square; height, $2\frac{3}{4}$ ".

Oriental Pottery

1730. (2572) One Figure of a Standing Child. Sung. Chinese.

Soft, dense gray paste, potted hollow. Cream white lustrous glaze, finely crackled, covers front of body and head. The dress displays a pinkish-red pattern, with collar and double sash in green and black. The hair is ivory black and the shaven part of the skull is partially covered with light green glaze. The right hand is shown, but the left is covered by a long sleeve.
Height, $7\frac{1}{4}$ ".

1731. (2573) One Cylindrical Flower Jar with Bulbous Base, Broad Throat and Widely Expanded Thick Lip. Han. Chinese.

Reddish paste of soft quality, burned hard at base. Rich dark green crackled glaze covered with silvery iridescent patina and earth incrustation. Corrugated grooves in paste around body and neck. Recessed basal ring unglazed and within it a floral design cut or impressed in relief in the paste.
Height, $8\frac{1}{4}$ "; diameter of lip, $4\frac{1}{2}$ ".
Modern brass water holder and wood stand.

1732. (2574) One Low Circular Fruit Dish, With Extended Lip, Shaped at Edge to Represent Eight Slightly Upturned Lotus Petals. Sung. Chinese.

Dense, white, resonant paste, finely speckled with black. Brilliant grayish creamy white uncrackled glaze covers entire surface excepting on lower edge of basal ring and upper edge of rim; the glaze has run more thickly on outer circumference. The inner bottom is covered with a circular design of lotus stems, foliage and blossoms carved in low relief. A band of scroll design is incised on inner side of rim below upturned edge. Usual flat base glazed, excepting on lower edge of basal ring. One fire blister on outer lower shoulder. Earth incrustations seen at edge of rim indicates that at one time a metal rim was attached.

(Compare with smaller bowl S. I. 1699, and with S. I. 1733.)
Height varies from $1\frac{1}{8}$ " to $1\frac{1}{4}$ "; diameter over rim, $10\frac{1}{4}$ ".

1733. (2575) One Circular Wide-spreading Bowl, Flared Outward to Represent a Six-petaled Conventionalized Lotus Flower. Sung. Chinese.

Dense, white, resonant paste, finely speckled with black. Brilliant creamy white uncrackled glaze, flowing thickly on outer circumference, covers entire surface excepting on lower edge of basal ring and on edge of rim. Decorated in very low relief with a stem of lotus blossoms and foliage on inner base; six delicate lines in low relief run upward from the base on inner side separating the lotus petals suggested in the formation of the body. On the outer side the same petals are marked by six short incised markings which extend upward. Hollowed basal ring glazed within. Earth incrustations at edge of rim indicate that at one time a metal rim was attached.
(Compare with smaller bowl S. I. 1699, and with fruit dish S. I. 1732.)

Height, $2\frac{1}{2}$ "; diameter, $7\frac{3}{4}$ ".

Oriental Pottery

1734. (2576) One Circular, Flaring Bowl. Sung. Chinese.

Hard, sonorous white paste in which minute black specks appear. Brilliant white glaze of slightly bluish tinge; uncrackled. The entire rim and areas of the foot are unglazed. Decorated within by a band of freely drawn conventionalized design of the lotus. Above the design an incised line surrounds the inner wall and at the base a much smaller and more deeply cut circle is seen. Circular basal ring. Intact. Height, $2\frac{3}{4}$ "; diameter of rim, $7\frac{1}{4}$ ".

1735. (2577) One Small Water Pot, With Spout and Handle. Sung. Chinese.

The body is circular and flares downward from shoulder, the spout modeled in imitation of a dragon's head projects outward, and the looped handle represents the figure of a thirsty animal modeled in full relief, standing with its hind feet upon the shoulder of the pot, its fore feet and head reach downward over the high backed mouth of the pot in an effort to reach the water within. Hard, dense, white paste. Brilliant mirror-like white glaze, slightly crackled under handle; through the glaze the finely speckled paste appears. Copper rim surrounds the mouth. Flat base, showing an inscription incised in paste, unglazed. Height over handle, 6".

1736. (2578) One Jar Similar in Decoration to the Type Called "Five Color T'zu-chou Ware." Tang. Chinese.

Hard, dense, buff colored paste, modeled along lines of the early gallipot form with short neck, small circular mouth and slightly extended lip. Four short looped handles run from upper shoulder to under side of lip. Over cool gray slip the five colors, white, black, green, yellow and red have been skillfully applied with powerful effect. The decorative forms consist of three bands of conventionalized floral arrangement which surround two-thirds of the upper body and all of the shoulder. These three wide bands of design are each separated by a like number of concentric rings—from the lower band of rings tassels hang downward, the glaze of which one of the tassels is formed runs beyond the line of white glaze into the field of gray. Heavily moulded hollow foot showing thick basal ring, from which areas are chipped. Height, $12\frac{1}{4}$ ".

1737. (2579) One Small Water Holder Modeled Hollow in the Form of a Duck, Afloat. Tang (?). Chinese.

Light, fine paste. Pale, greenish-blue glaze; uncrackled, over which on tip of beak, back of head, wings, tail and on rim of the small circular opening in back for inserting water, yellowish-brown over glaze appears. Oblong basal ring, the slightly recessed space within covered with yellowish tinted glaze.

(This specimen is a modern imitation and is included in the collection for comparative study.)

Height, $2\frac{1}{2}$ "; length, $3\frac{1}{4}$ ".

Gift from H. A. E. Jachne, Esq. Tokyo.

Miscellaneous

927.

One Stone Sculpture—A Fragment. Probably Early Wei. Chinese.

A grotesque, composite carving, combining animal and human lineaments, a temple or other monumental decoration or a fragment of the same, massive, strange, effective. A heavy, animalistic head, powerfully expressive, with tusks and large teeth, and a winged-head effect that starts a Sphinx-suggestion that is not borne out, sits upon a slender woman's body, with lightly developed breasts, a protuberant, pudding-like abdomen, and expanded, well-rounded hips and thighs. The great arms, however, which start in human form from the shoulders, become the forepaws of a beast, and the feet,—or the right foot, which is the only one in evidence,—ends in monster-claws. The figure is in a squat posture, seated on the heels, with forepaws braced against the hips, and head hunched down between the shoulders or over the breast, as a caryatid, and kneels upon a deep rectangular base carved with lotus petals in relief. The figure is so placed that it faces the single right angle of the base, and the sculpture is compassed within the arms of that angle. The back of the stone is irregular, and may be said to be three-sided, the central one of these "rear sides" being a hollow curve. The stone is a grayish-black, and on the breasts, abdomen and thighs exhibits a remarkably rich, deep black patina, of soft, unctuous lustre. Other parts of the carved surface show the vestiges of early paintings, in which tan-yellow and pink or red pigments seems to have had a place, and there are gray and brown and white earthy incrustations.

Height, $34\frac{1}{2}$ "; length of base, from the angle, one side, $11\frac{3}{4}$ ", the other side, $14\frac{1}{2}$ "; width across top, $17\frac{1}{2}$ ".

928.

One Rug. K'ang-hsi. Chinese.

The ground of the center is a deep tone of the Chinese dark blue—or, more correctly, a dark sapphire. Placed upon it is a central medallion in apricot, ivory and light blue, while the corners and the balance of the ornament which support the medallion are principally in apricot, imperial yellow and ivory, with a touch here and there of turquoise. The border has the flowing peony scroll with the peonies in ivory and pale apricot and the leaf forms in dark and light blue, the whole surrounded by an outer plain band of blue the same shade as the ground of the center. This is an old rug of the later seventeenth century, and while the designing is not elaborately executed, but is rather simple in form, the charm of the contrasts in the color is effective and pleasing.

Length, 75"; width, 51".

929.

One Rug. K'ang-hsi. Chinese.

On a tawny field of apricot a very beautiful chrysanthemum floral spray, broken with butterflies in flight most delicately drawn, is attractively spaced. The principal colors are dark blue, a very dull light blue and ivory shades. The border is executed in the same spirit as the center design.

Length, 110"; width, 64".

Miscellaneous

930. **One Head of Avalokitesvara in the Round, in Brown Limestone. Tang. Chinese.**
 Fragment head of Avalokitesvara in the round, with small seated image of Amitabha in relief on the crown. Elaborate high coiled hair arrangement rising behind crown. Ribbons hanging from forehead band back of ears. Both ear lobes broken. Bottom drilled for dowel. Earth incrustation. Height, $8\frac{1}{2}$ ".
 Modern wood stand.
931. **One Mat. Ming. Chinese.**
 Soft, short, silky pile; side edges overcast, ends fringed. Ground of soft, rich brown, worked with an intricate pattern of conventional foliar scrolls embracing regularly placed medallions geometrically composed but of floral origin. The design is executed in a gold so pale that in its soft brown setting it has the effect of white, with accents of old-gold or light golden-yellow at the medallion centers. Over all a soft, light sheen. Considerably worn. (One small repair.) Length, $32\frac{1}{4}$ "; breadth, 35".
932. **One Large Velvet Wall Hanging. Eighteenth Century. Chinese.**
 In three breadths of silk velvet of richest scarlet, the color so gorgeous as to be dazzling, ornamented in brilliant emerald. The ornamentation of the field, which is defined by a narrow guard stripe of emerald, is given to emblems of longevity. At the center is a cluster of two huge peaches of longevity, with smaller peaches on branching stems, the large fruits sprinkled with blossoms and florets of the wild prunus, which stand out in scarlet on the emerald ground of the fruit. Occupying the rest of the field are one hundred and eight of the symbolic bats, each in conjunction with a spray or cluster of small peaches on leafy stems, all in emerald. The border design is a conventional lotus scroll, with every alternate blossom figure showing the seed pod, in emerald on the scarlet ground, and about the edges of the hanging runs a narrow boundary band of emerald. Slight repair near the center of the top; several short rips at the bottom. Thin red lining. Length, $158\frac{1}{2}$ "; width, $73\frac{1}{2}$ ".
933. **One Ivory Standard in the Form of an Elephant, In the round, rampant, holding a female form in his trunk and forefeet. Indian.**
 His breast is supported by a mass of rocks or conventional foliage among which are elephants, birds, buffalo, monkeys, wild boar, alligators, hunters with bow and arrow, etc., etc. The elephant with crenelated mane and tasseled tail, stands on a round lotus pedestal which has been sawn from its original base. On his head is a flat square disc pierced with a dowel hole. He wears bracelets, a necklace and a jeweled head band. The patina of the whole surface is a soft and glossy yellow. Height, 14".

Miscellaneous

934. **One Pair of Hi-no-ki Wood Panels. Fujiwara. Japanese.**
 Decorated each with two Buddhist angels in sunken relief; the lower one in each panel bearing an incense burner. Traces of color. One panel has been repaired in former times with lacquer and iron clamps.
 Length, $20\frac{1}{4}$ "; width, $7\frac{1}{8}$ ".
935. **One Pair of Hi-no-ki Wood Panels. Fujiwara. Japanese.**
 Decorated each with a Buddhist angel in sunken relief, one playing a biwa and one a flute. On each is a Chinese character. Traces of color. One panel has been repaired in former times with iron clamps.
 Length, $35\frac{3}{4}$ "; width, $9\frac{3}{8}$ ".
936. **One Hi-no-ki Wood Closed Shrine, with painted doors, containing erect figure in the round of Amitabha. (Japanese: Amida). Tokugawa. Japanese.**
 The statue stands on a lotus pedestal, of many parts, before a graceful halo of pierced flames. The hands are in the traditional position of this representation of the god, the right held up, palm out, with thumbs and forefingers joined in the Amida Mudra; the left hand down, palm out, and fingers in a similar position. Glass eyes and urna. The right and left doors of the shrine are painted respectively with erect figures of Avalokitesvara (Japanese: Kwannon) and his companion Bodhisattva (Japanese: Seishi) against gold backgrounds. The outside of the shrine is lacquered black and fitted with gilt bronze chased hinges and clasp.
 Height of shrine, $28\frac{3}{4}$ "; height of statue on pedestal, $19\frac{1}{4}$ ".
937. **One Hi-no-ki Wood Shrine, with double-hinged doors, containing gilt and colored figure of one of the Four Vajrapani Guardians (Japanese: Bishmon Ten, one of the Shi Tenno). Tokugawa. Japanese.**
 The guardian holds in his left hand the reliquary stupa and in his right the Vajra staff, the figure is clad in full armor trampling on two devils. Between his feet appears the head and shoulders of his consort. On the front vertical panel of the shrine base is a pierced and colored panel of a lion and a peony in relief. Lacquer, gold and color.
 Height of shrine, $42\frac{1}{2}$ "; width, $18\frac{1}{4}$ "; breadth, $11\frac{1}{2}$ ".
938. **One Hi-no-ki Wood Erect Padmapani (Japanese: Selshi (?)), in the round, on double lotus pedestal with octagonal base. Tempyo. Japanese.**
 The right arm is extended by the side, slightly in front of the leg, with the palm turned inward. The left arm is bent and the hand closed as though grasping something, presumably the long stem of a lotus. The pedestal is in five separate sections, to the top member of which are attached lotus petals. The nose, feet, arms, shoulders and hands are repaired. The pedestal was probably restored at an early period. Traces of color and gilt.
 Height, 18"; base octagonal, $5\frac{3}{8}$ " x 5".

Miscellaneous

939. **One Hi-no-ki Wood Erect Bodhisattva, in the round, with tiered headdress, standing on semi-circular base. Konin. Japanese.**
The right hand is held against the breast grasping something. The left is lower down, palm up, and closed about a rosary which hangs from it. Badly worm eaten. Purple stain applied at a later date.
Height, 16½".
940. **One Hi-no-ki Wood Erect Figure of Amitabha (Japanese: Amida), in the round. Ashikaga. Japanese.**
The right hand is outstretched, palm out, with thumb and forefinger touching, to form the mudra associated with Amida. The left arm is dropped, palm out, and fingers in similar position. Glass eyes, glass urna and glass jewel in hair. The three-tiered octagonal pedestal supporting a double lotus on which the figure stands is of a later date. The head and breast, when removed from the body, discloses the Sanscrit Amida symbol written many times on the interior, also an inscription in Japanese. Feet doweled to fit the pedestal.
Height exclusive of stand, 20⅛"; height of stand, 9¼".
941. **One Hi-no-ki Wood Erect Figure, in the round of Avalokitesvara (Japanese: Ju ichi men Kwannon), holding flask with lotus in left hand, right hand, palm out. Kamakura. Japanese.**
Nine heads and an erect figure of Amida on the crown, together with the main head of this form of Avalokitesvara. The scarf hangs free from the arms on either side as do the ribbons from the headdress. Glass eyes and urna. Gesso and traces of color. The figure is hollow, only the head and arms being solid. The original iron clamps are still in position.
Height, 43".
942. **One Hi-no-ki Wood Erect Figure of Bodhisattva (Japanese: Seishi?), in the round on double lotus pedestal; hands clasped before breast in adoration. Ashikaga. Japanese.**
Glass urna in forehead. Gilt (modern) over flesh and drapery. Blue pigment on hair. Dowels in feet to fit pedestal. Double lotus pedestal. Gilt and lacquer.
Height, 28¼".
943. **One Hi-no-ki Wood Fragment—Head in the round of Avalokitesvara (Japanese: Kwannon) with seated Amitabha (Japanese: Amida) in the crown. Kamakura. Japanese.**
Carved urna. From the jeweled circle about the forehead, the hair rises in a high piled curve characteristic of the period. In front, joined to the circlet, is a seated figure of Amida (partly missing) which serves to identify the Bodhisattva. The bottom is shaped into a dowel to fit between the shoulders of the statue. The lobes of the ears, the front of the crown and part of the Amida figure are missing. Traces of gold on lacquer.
Height, 10⅝".

Miscellaneous

944. **One Hi-no-ki Wood Erect Figure of Avalokitesvara (Japanese: Kwannon), in the round, on double lotus pedestal (modern). Kamakura. Japanese.**
 The left hand member of an Amida trinity. The hands are clasped in adoration before the breast, a draped scarf hanging free from either elbow. About the neck is a delicately chiseled necklace of metal from which hang glass beads. A decorated protuberance between the shoulders is socketed to receive the halo (missing). Glass eyes, and hole for urna in the forehead and in the hair. The headdress is piled high on top of the head in the manner characteristic of the Kamakura period. Both arms and hands, scarfs, feet and pedestal restored. Traces of lacquer applied over silk on the cheek. Dowel (modern) on feet to fit pedestal. Height without pedestal, 19½".
945. **One Hi-no-ki Wood Erect Figure of Bodhisattva (Japanese: Seishi), in the round, on double lotus pedestal (modern). Kamakura. Japanese.**
 The right hand member of an Amida trinity. The hands are in front of the body, palms up, in the act of offering a lotus blossom (missing). A draped scarf hanging free from either elbow. About the neck is a delicately chiseled necklace of metal from which hang glass beads. Glass eyes and urna. A decorated protuberance between the shoulders is socketed to receive the halo (missing). Above the breast nothing remains of the original. The arms, hands and feet are also modern, as well as the pedestal. The surface of what remains shows signs of deep weathering. Dowels (modern) on feet to fit pedestal. Height without pedestal, 18¼".
946. **One Dark Close-grained Wood Erect Avalokitesvara (Japanese: Ju ichi men Kwannon), in the round. Tokugawa. Japanese.**
 The right hand is dropped, palm out, by the side, the left holds a flask containing a lotus leaf and flower. The pedestal is octagonal decorated with lotus petals and supporting a cusped drum, decorated with vajras and a double cusped lotus with attached petals. The scarf drops free from the arms at either side. In the crown are eleven heads and a seated Amitabha (Japanese: Amida). The necklace, headdress and jeweled robes are elaborately carved. Height, 23"; base, 9¼" square.
947. **One Erect Avalokitesvara in the Round, in Hard Black Sonant Stone. Late The Six Dynasties. Chinese.**
 The left hand, by the side, carries the flask of the Water of Life. The right forearm is missing. The hair is arranged in a high pile, on top of the head, and a small seated figure of Amitabha is carved in the front. Bodhisattva cords, and an elaborately jeweled necklace of unusual design, hang from the shoulders. Repairs on nose, breast and right leg. Height, 83½".

Miscellaneous

948. **One Erect Bodhisattva in the Round, in Marble, with head and both forearms missing. Early Tang. Chinese.**
The body is thrown slightly to the left with the weight on the right leg. Elaborate jeweled cords crossing at a buckle in front and passing behind the figure to drape up the loose skirt. Jeweled necklace with tassel pendant. Feet rough hewn from original standard.
Height, 40".
949. **One Oblong Slab, with Upper Corners Truncated, in Gray Limestone, decorated on vertical face in sunken relief. Tang. Chinese.**
The scene depicted represents one of the Dyana Buddhas, or a Bodhisattva, enthroned on the Sumeru altar topped by a lotus. About his head are four seated Buddhas among clouds. Two erect figures hold offerings on either side of the throne, on the proper left is a shaven priest with hands clasped. Eleven other figures with hands folded in their sleeves stand about the throne. They wear the high domed caps associated with officials and Taoist priests since the Sui dynasty or earlier. Below them is an oblong sunken panel which probably contained a painted inscription, now lost. A dowel two and one-quarter inches long projects from the base of the stone. Traces of gold and color.
Height (exclusive of dowel), $17\frac{1}{2}$ "; width, $9\frac{1}{4}$ "; thickness, $2\frac{3}{4}$ ".
950. **One Bronze Vessel Cover. Chou. Chinese.**
Oval form surmounted by a knob which has eight vertical grooves between which many horizontal grooves less deeply cut appear. Four circular medallions in relief, in which decorative designs are incised, project from top of cover. Black bronze, masses of heavy green patina without and within. Inscription incised on inner surface.
Height, $3\frac{3}{4}$ "; width, $6\frac{3}{4}$ ".
Wood stand covered with brown velvet.
951. **One Terracotta Animal-head Statuette. Han. Chinese.**
The head and short neck of a dog, boldly and freely modeled; in terracotta of dense, buff structure, showing grayish, buff and reddish surfaces, with vestiges of olive-yellow painting on the outside and earthy attachments in the interior. Resting on the neck, the muzzle of the dog shoots off practically at right angles, the head is seamed over the eyes and the upper lip overhangs at sides; ears broken off, one closer to the head than the other, and left nostril abraded.
Height, 6"; width at ears, $6\frac{1}{8}$ ".

Miscellaneous

952. **One Glass Dish. Tang. Chinese.**
 Shallow ovoidal form, the bottom of the basin lightly shaped, in melon-lobe formation about a broad, low, molded foot; lip rounded. In the interior a lightly indicated fortuitous medallion, within the circle of the foot below, with a slight umbo at its center, the under surface showing a conical indentation beneath the umbo. Translucent glass of deep sapphire-blue, in places silvery with a frosting of decay, in places matt and pitted, and again showing lustrous areas where the processes of disintegration have given it a patina or metamorphosed surface of variable gray.
 Height, $3\frac{1}{8}$ "; diameter, $12\frac{5}{16}$ ".
 Wood stand.
953. **One Black Lacquer Carved and Inlaid Table. Ming. Chinese.**
 Oblong, on four circular legs, their inner sides flattened, each pair with two round cross-braces. Edge of table molded. Short skirt, bracketted at the legs. Base of legs in plain wood, slightly shorn away; evidently at one time had feet of metal or other material. Top of table decorated with two large imperial dragons, the symbolic jewel between them, inlaid in mother-of-pearl, which has almost entirely vanished from the dragons but remains in the jewel. The table-top is bordered with a swastika lattice interrupted by eight smaller dragons, the inlay of dragons and lattice gone but a pearl jewel remaining with each dragon. The table edges and the skirt, the exterior of the legs and the crossbraces, are all painted in lacquers of soft color with the dragon motive, the inner flat surfaces of the legs with a floral scroll.
 Height, $30\frac{3}{4}$ "; length, $68\frac{1}{4}$ "; width, $18\frac{5}{8}$ ".
954. **One Terracotta Head of Horse. Tang. Chinese.**
 Shaped in soft clay, lightly baked; the interior a grayish clay color and the exterior a terracotta-buff. The animal has a large neck, with a V-shaped incision extending down the ridge in the place of the mane, the head is held in proud position, with the ears erect, and a headstall is modeled in relief. Considerable remains of thin white and brown paint are retained on the various surfaces.
 Height, $5\frac{3}{16}$ "; diameter of neck at base, $3\frac{1}{4}$ ".
 Wood stand.
955. **One Gilt Bronze Clasp. The Six Dynasties. Chinese.**
 Modeled with a broad dragon head with upturning muzzle, in bold relief, at the top, and the small conventional dragon head, lightly indicated, at the loop end. Between the curling horns of the large head a prominent ridge. At various points the natural bronze appears, with a reddish patina, where the gilding has vanished, and on the under side is a silver area. Elsewhere a considerable patina of dense green.
 Length, $3\frac{1}{8}$ ".

Miscellaneous

956. **One Bronze Clasp. Han. Chinese.**
Long, low-arch form, with the button under the center. Animalistic ornamentation throughout; two dragon heads facing in opposite directions, in low relief, over the button, a third flattening out at the top end, and a fourth boldly modeled forming the hook. On the under side incised designs of geometric pattern. Dense green patina, with a spot of black. Considerably chipped along the flat end. Length, $7\frac{5}{8}$ ".
957. **One Inlaid Bronze Clasp. The Six Dynasties. Chinese.**
In long sinuous curve, the button placed near the top; cut off short at the hook end, the loop being missing. Upper surface richly inlaid with turquoise and gold in geometric designs, including solid and outline circles and fine spirals of gold. Unusual ornamentation of silver inlay in scrolls along the sides. Thin brown and thick dark green patina. Length, $7\frac{1}{4}$ ".
958. **One Bronze Clasp. Han. Chinese.**
In the shape of a horse in profile lying down with feet folded under, and long tail flattened out to form the stem of the hook the animal's body given a scaled or ridged appearance by incision. Button under the animal's shoulder; hook broken off. Grayish-green patina and brownish earth incrustation. Length, $2\frac{3}{4}$ ".
959. **One Gild Bronze Inlaid Clasp. The Six Dynasties. Chinese.**
Very long; broad and heavy at the upper, rounded end, with a graceful taper to the hook, which rounds up with the conventional dragon head, precisely modeled. Upper surface in three longitudinal divisions, slightly hollowed, all inlaid in geometrical designs with turquoise in the bright gold setting. Heavy grayish-green and brown aerugo with earthy incrustation. Length, $12\frac{3}{4}$ ".
960. **One Inlaid Bronze Clasp. The Six Dynasties. Chinese.**
Deep curvature, with under surface slightly hollowed; button placed near the upper end, and a small loop modeled on the under side near the lower end; hook formed of the conventional dragon head. Upper surface inlaid with gold and silver and turquoise in geometrical designs; button inlaid with gold. Thin brown and thick greenish patina, the latter with spots of indigo blue. Length, $9\frac{5}{8}$ ".

Miscellaneous

961. **One Gilt Bronze Clasp. The Six Dynasties. Chinese.**
 Unusual in all respects save the general form and the dragon-head hook. Broad openwork body of deep curvature, with openwork, inlaid, *repoussé* and sculptured relief ornamentation. No button appears. Facing the upturned head of the hook dragon is the head of an ox boldly modeled, with the white of one eye laid in in silver (the silver being missing from the other eye); at the opposite end is a tiger head, and there is further animalistic decoration both in the openwork and in the solid parts of the clasp. (What is now openwork was originally filled in with varied inlays of metal or stone.) Dense patina, gray-green, and dark blue, and earth attachments. Under surface of hook end lost through disintegration. Length, $10\frac{1}{2}$ ".
962. **One Gilt Bronze Ornament. The Six Dynasties. Chinese.**
 In paperweight form, modeled as a lion recumbent, his body curled about and head resting on his rump; hollow. Thin reddish and dense green patina, with slight earthy attachments underneath. Height, $2\frac{1}{16}$ "; length, $3\frac{1}{16}$ ".
963. **One Gilt Bronze Animal Statuette. The Six Dynasties. Chinese.**
 Recumbent figure of a water buffalo, with right fore foot extended clear of the body, and head turned to left and upraised. Hollow, with a bar or bridge across the long oval opening in the under surface. Exterior surface variously pitted; perforation at right fore shoulder, filled with paper and black wax. Thin brown, and dense soft green patina. Height, $3\frac{1}{4}$ ", length, $6\frac{1}{4}$ ".
964. **One Gilt Bronze Animal Statuette. The Six Dynasties. Chinese.**
 Ornament or paperweight. The figure of a tiger, modeled in the round, solid, in crouching attitude with tail curled under and head turned far around to his left to look behind him, the head being clear of the body and not perched on the rump as is often the case. The gilding largely replaced by a warm brown and reddish patina flecked with green. Grayish earthen incrustation. Height, $1\frac{13}{16}$ "; length, $3\frac{5}{8}$ ".
965. **One Bronze Animal Pitcher. Han. Chinese.**
 Modeled in the form of a squatting tiger, hollow, his head thrust forward and jaws wide apart, and jaws gripping a short, straight, cylindrical spout, against which four tusks are modeled in relief. The tail curls forward, over and clear of the body, and joins the back of the head, forming a long-loop handle. Surface wholly covered with grayish-green, yellow, brown and deep blue patina. Height, $2\frac{3}{8}$ "; length, $3\frac{13}{16}$ ".

Miscellaneous

966. **One Inlaid Bronze Dish. The Six Dynasties. Chinese.**
 Shaped as a deer flattened out on the ground, with legs bent under, and head raised and thrown slightly back, the whole top and substance of the body cut away, leaving a dish with low sides. (Later examples suggest that shells resembling the bodies of the animals may in the ancient days also have been inserted in these bronze mounts, and that the objects were purely ornaments and not vessels.) The exterior surface is inlaid with gold in scroll designs, and with silver in fine lines. Dark red and green patina, with grayish earth incrustations.
 Height, $1\frac{3}{8}$ "; length, $3\frac{5}{8}$ ".
967. **One Gilt Bronze Dish or Ornament. The Six Dynasties. Chinese.**
 Shaped as a deer flattened out on the ground, with legs bent under and head raised and thrown back and toward the left, the back and all of the body but the under surface cut away; tail erect. Neck incised with two lines from throat downward. Brown, red and grayish-green patina, and earthy incrustments. One ear broken off.
 Height, 2"; length, $3\frac{1}{4}$ ".
968. **One Bronze Spear Head. Han (?). Chinese.**
 Hollow cast in form of a cock's head, the erect comb with sharpened edge and four sharp prongs or points. Incised and relief decoration comprehending the wattles and other details, and including spiral scrolls on bill and neck. Pierced with two circular holes for the pin fastening it to the spear pole. Brown and faint green patina, and grayish earth incrustations.
 Height, $3\frac{1}{8}$ "; length, $3\frac{1}{4}$ ".
969. **One Bronze Amulet. The Six Dynasties. Chinese.**
 In form of a small bear, mounted on all fours on a bear's-foot belonging to a larger animal. His head is held downward and he appears in the attitude of balancing himself, with small tail swung up over his back. It is possible that he is intended not for a bear but for some other small animal, perhaps a puppy; the head resembles that of a bear, the legs and tail resemble those of a dog. The ornament is hollow, and covered with a soft brown patina, with patches of green.
 Height, $1\frac{3}{4}$ ".
970. **One Bronze Lock. Han. Chinese.**
 In form of a running quadruped with tail erect and head up, the lock pin looping from the animal's breast and passing through both its head and its tail. Black patina, obscured by a closely adhesive coating of light yellowish-gray earth.
 Height, $1\frac{1}{4}$ "; length, 2".
971. **One Bronze Staff Tip. Probably Han. Chinese.**
 Shaped as an animal head, with horns and eyes in relief and archaic incised ornamentation about the sides; the neck cylindrical, straight and hollow, and pierced with two small orifices for the passage of the holding pin. Smooth, green patina with a dark brown area, and yellowish earth incrustments.
 Length, $1\frac{3}{4}$ ".

Miscellaneous

972. **One Bronze Staff Tip. The Six Dynasties. Chinese.**
A complex grotesque, in which a slender stem rising from a small quadrangular hollow base expands in the form of a phoenix standing on its tail, the bird's breast supporting a tiger gripping a coiling serpent. The phoenix's plumage is incised, the body of the reptile decorated with minute studding and that of the tiger with small medallions incised and in relief. Red and green patina, and slight earthy incrustations. Height, $3\frac{1}{4}$ ".
973. **One (half of pair) Inlaid Bronze (Ho Fu) Object of Identification—Tally or Pass. The Six Dynasties. Chinese.**
The half of one of the ancient passes, or pass seals, the production of conjunction of which with its true mate proved the identity of friend in time of warfare or declared a mistrusted foe. In shape of a tiger recumbent, with folds of the skin incised and inlaid with silver. In the interior a slender oblong plate projecting from the hollow side is inlaid with crude inscription in silver—another inscription follows the course of the spine. Thin brown and dense green patina. Height, $1\frac{3}{4}$ "; length, $2\frac{3}{4}$ ".
974. **One Complete Inlaid Bronze (Ho Fu) Object of Identification—Tally or Pass. The Six Dynasties (?). Chinese.**
Ancient bronze military pass or pass seal complete, in form of a tiger with shortened tail, lying down with fore paws extended in front of him, under his chin; split lengthwise, the casting heavy and hollow within, one half showing three triangular projections and the other half corresponding indentions. Exterior inlaid with characters in gold, on the side and top of the back of one of the halves. Dense brown and green patina with earth incrustations. Length, 3".
975. **Two Bronze Animal Statuettes. Han. Chinese.**
A pair of horses, separately cast and hollow, standing with necks held straight up, the fore and hind feet of which connected by two thin bars. The muzzles are cylindrical and hollow, and open at the end, the eyes are in low relief modeling, and in the position of the ears are perforations, in one animal almost perfectly round, in the other irregularly broadened; in the neck of the latter a fracture. The bronze has a dull silver surface, sometimes spoken of as "a quicksilver patina," from the working out of the white metal in the alloy, over which have gathered patches of green and red patina and grayish earth incrustations. Height, $3\frac{1}{4}$ "; length, $2\frac{1}{2}$ ".
976. **One Bronze Fixture. Han. Chinese.**
In form of an archaic dragon head with protuberant eyes, nostrils scrolled in relief, and mouth wide open in circular shape as though for holding a rod or staff, a suggestion accentuated by two small round openings which pierce the jaws at either side. The scrolled horns spread wide, and curl forward and inward again, while back of them are heavy wedge-shaped projections for fitting to some other object. Dense green patina with black areas, and brown earth accumulations. Length of head, $2\frac{3}{4}$ "; spread of horns, 5".

Miscellaneous

977. **One Bronze Bell. Han. Chinese.**
The bell itself a globular structure, with one hemisphere solid save for an orifice at the lateral center, the other hemisphere cut through with triangular apertures radiating from a similar central orifice; within, a round solid, as sounder. The whole lies within and is connected with an outer ring, which rests upon a stem rising from a quadrilateral hollow staff-cap that expands toward the base. This cap is marked by fine vertical ridges and sharp elongated bosses on all sides, and all sides are pierced near bottom and top. Densely incrustated, mottled grayish green patina.
Height, $5\frac{5}{8}$ ".
978. **One Bronze Halo with Figures. The Six Dynasties. Chinese.**
A Buddhistic halo of conventional form with standing figure in high relief at the base of either side,—the out-standing figures of an original Amida Triad, the central figure, detachable, being missing; a quadrilateral piercing of the halo indicates the point of attachment. The figures stand upon lotus blossoms and their robes are worked in low relief. The halo itself is adorned in the lotus motive in relief, and with flames in low relief and incised. Dense green patina with brown and yellow patches and grayish earth incrustations. Perforations near one of the figures, and nick in opposite edge.
Height, $6\frac{3}{4}$ "; width, $4\frac{1}{4}$ ".
979. **One Set of Three Bronze Hinges, in Case. Sung. Chinese.**
Identical, each in the form of a butterfly, with wings delicately engraved. One, intact, is heavily coated with a dark green patina and light grayish earth attachments; at the back are six short pins or rivets, one with a small end plate attaching. The other two are complete, but broken at the hinge, and each has back of one wing a heart-shaped back-plate held by three short pins, and back of the other wing the three pins, and on each a green and reddish patina and grayish earth incrustations.
Height, $1\frac{1}{2}$ "; width, $2\frac{1}{4}$ ".
980. **One Gilt Bronze Flat Ornament. The Six Dynasties (?). Chinese.**
An eccentric composite, pierced and *repoussé*, suggesting a long, slender, imaginary animal, mounted on the back of a longer and slightly heavier one, over a slender base with an upright at one end. Where the gilding has vanished, a soft black patina; slight grayish earth attachments.
Height, $1\frac{13}{16}$ "; length, $2\frac{5}{8}$ ".
981. **One Gilt Bronze Buckle. Probably Han. Chinese.**
In two separate quadrilateral parts, complementary, each decorated with a bovine animal in openwork and relief, with incised details,—the animals headed in opposite directions within the boundary frames, or toward each other with the parts brought into completed position. At the back of one part two loops, at the back of the other a single loop for fastening to the belt. Heavy incrustations of dark green aerugo, and yellowish-brown earthy attachments.
Dimensions of each piece: height, $1\frac{5}{8}$ "; length, $2\frac{1}{4}$ ".

Miscellaneous

982. **One Gilt Bronze Ornament. The Six Dynasties. Chinese.**
 Standing figure of a lion, with feet wide apart, and ready for rampant action, tail held in an erect scroll and head turned sharply over his right shoulder; modeled in the round, solid. On his back a saddle cloth in relief and incised, with a short column incised and modeled in lateral section rising from it. Under left forefoot a short projection. Patches of brownish patina.
 Height, $1\frac{1}{2}$ ".
983. **One Gilt Bronze Animal Statuette. The Six Dynasties. Chinese.**
 Figure of a lion seated on his haunches, on a U-shaped base, with tail curled up his spine, the bushy end rising clear of the body, hips spread, and head turned to his left. Where the gilding is gone, a soft olive-brown and brownish-black patina.
 Height, $2\frac{1}{8}$ ".
984. **One Gilt Bronze Ceremonial Ornament. Tang (?). Chinese.**
 One complete part of a large halo, with a short flat stem at the bottom for insertion in its support. The section is in open-work throughout, and presents scrolling stems of the lotus plant with leaves and buds, and branching flames, these all with flat back, and in the midst of them a winged dragon in the round. Sporadic brown and black patina.
 Extreme length, $4\frac{3}{4}$ ".
985. **One Gilt Bronze Statuette. Tang (?). Chinese.**
 The figure of a priest, with extended left hand holding a conventional emblem, the right hand resting on its top, standing on a floral base springing from a domed pedestal, the pedestal ornamented with a lotus border in relief and beaded copings, its foundation octagonal. The priest's robe hangs from his left shoulder, the right being nude, and its folds are indicated by incision. The figure stands out in its softly lustrous gilt surface, with occasional slight brownish accretions about the feet; the pedestal is thickly incrustated with a dense green and reddish-brown patina, and light earthy attachments, certain faces being eaten into by the forces of disintegration.
 Height, $5\frac{3}{8}$ ".
986. **Two Silver Cups. Tang. Chinese.**
 Semi-globular with flattened, slightly inverting thin lip, and short cylindrical foot, the latter hollow, and pierced underneath with a coin design. The cups are light, and have a soft, musical tone, when struck, and at the bottom of the interior are ornamented with bold and graceful floral branches, engraved and gilded. Thin brownish-gray and dense turquoise-green patina, and slight earthy attachments.
 Height, $1\frac{1}{16}$ "; diameter, $3\frac{3}{8}$ ".

Miscellaneous

987. **One Bronze Axle Cap. Han (?). Chinese.**
Cylindrical with slight taper, broad flange, and a half-round molding near the outer end incised with elongated spiral scrolls. Mid-band of a primitive seed pattern, in a delicate cavo-relievo with incisions, with a border of detached palmate designs, incised, branching from it. On the shoulder of the flange, the seed-pattern repeated in slightly bolder form, interrupted by a split monster-head in high relief, for a check or reinforcing pin. Linch-pin with animal finial in the round, with incised and relief decoration. The bronze of clear, ringing tone. Gray-green patina with grayish earth attachments.
Length, $3\frac{1}{8}$ "; diameter of flange, $2\frac{3}{4}$ "; length, of linch-pin, $2\frac{7}{8}$ ".
988. **One Pair Bronze Axle Caps. Han. Chinese.**
Cylindrical, with a slight taper or contraction outward, expanding again slightly toward the outer end and finishing in mound shape with several ledges. Buts pierced with oblong openings for the linch-pins, and smaller piercings, also opposite one another, appear near the outer ends. Decoration long slender conventional plantain leaves, modeled in light relief and with pronounced median ridge, point outward, each of the four leaves, on each axle cap, ornamented near the inner end with an ox head in low relief. Soft dark brown and dense gray-green patina. On the interior, slight grayish earth incrustations.
Length, $7\frac{7}{8}$ " and 8".
989. **One Gilt Bronze Wall Plate or Base for Standard. Han(?). Chinese.**
Circular with straight edge or lip, mounding in the center in cone shape, the cone truncated and pierced with a circular aperture, for standard or bracket. Thickly incrustated with grayish-green patina, broken by a brownish-red patch on the upper surface, and showing various earthy incrustations. Half-inch fracture in lip.
Diameter, $6\frac{1}{4}$ "; diameter of orifice, $\frac{5}{8}$ of 1".
990. **One Gilt Bronze Wall Plate or Base for Standard. Han(?). Chinese.**
Circular with straight edge or rim, rising in hollowed-conical form toward the center, the top truncated and pierced with a circular crater. Heavily incrustated with grayish-green patina, brownish-red and deep blue also appearing on the under side, and showing earthy attachments.
Diameter, $6\frac{1}{2}$ "; diameter of crater, $1\frac{1}{8}$ ".
991. **One Gilt Bronze Wall Plate or Base for Standard. Han (?). Chinese.**
Circular with straight rim, and mounding in conical form to a small aperture or crater at the center. Dense and heavy incrustations of gray-green, dark green, purplish-brown and yellow patination and grayish earthy attachments. Rim broken away for a space of an inch and one quarter.
Diameter, $6\frac{1}{2}$ "; diameter of center aperture, $\frac{3}{4}$ " of 1.

Miscellaneous

992. **One Set of Seven Gilt Bronze Belt Ornaments. Korai. Korean.**
 One generally of oblong form, rectangular at one end and arched at the other, the sides slightly expanding toward the arched end; this one decorated with a racing Foo-lion in bold relief, *repoussé*. The six side ornaments almost square, and all decorated with a seated Foo-lion in the same style, three with the Foo headed toward the left and three with him headed to the right. At the backs of all the seven ornaments the stumps of attachment-pins of varying size and length. Bright turquoise-green patina and on the under side sandy-yellow earthy accretions. Five back plates, broken, accompany them.
 Dimensions of large ornament: Length (or height of arch) $2\frac{7}{16}$ " ; width, $1\frac{7}{16}$ " , expanding to $1\frac{1}{2}$ ".
 Dimensions of the six small ornaments: Height, $1\frac{3}{8}$ " ; length, $1\frac{1}{2}$ ".
993. **One Pair Gilt Bronze Belt Ornaments. Korai. Korean.**
 Thin oval plates with studded and scrolled relief denamentation, around the edges, cut away in the center, the opening crossed by a flying stork which shows relief and incised adornment. Light greenish-turquoise patination.
 Greater diameter, $1\frac{1}{2}$ " ; lesser, $1\frac{5}{16}$ ".
994. **One Bulb Bowl. Fabricated of Metal, Wood and Lacquer (Period uncertain, possibly modern.) Chinese.**
 Shaped to represent a well known form made in bronze during the Han dynasty and frequently in pottery during later periods—low circular type flaring outward and upward from a recessed base resting upon three feet—around the outer surface of body two circular rows of round studs, the studs in the upper row which is near the rim, being spaced more widely than in the row nearer the base. The body is of metal and the basal ring and feet are of wood. The area within the recessed foot and upon the under surface of basal ring is covered with lacquer of old reddish-brown in or over which is displayed faint seal characters in monochrome, the inner and outer surface, excepting where noted above, seems to have been once covered with black lacquer over which now appears masses of olive gray lacquer which in places on inner surface near rim and over much of outer body changes to deep olive. The lighter toned lacquer resembles in appearance ancient patina. The inner surface shows crackling in the lighter colored lacquer and small chips of lacquer have disappeared from the outer edge of rim.
 Height, $3\frac{1}{4}$ " ; diameter, $8\frac{3}{4}$ ".
 Imposing modern, open-carved wood stand modeled to represent the fungus plant.

Miscellaneous

995. **One Jade Ta Tsung. Chou. Chinese.**
 Tomb jade in the form of a cylinder with oblong exterior surfaces and round interior. The four sides are of equal width, thus forming a square tower which rises from, and terminates in a rounded band or collar. The four sides are incised similarly. A shallow channel runs down the center of each vertical plane, and on both sides of each channel are a series of lateral incisions of varied lengths continuing around the corners of the object. Mottled color of mossy green, warm red-browns and lustrous amber, mingled with rich and very dark tones. The strata runs diagonally upward through the four outer surfaces, the colors following the strata and giving the suggestion of a forest in its dignity. Silvery earth incrustations. Original form—unbroken.
 Height, $11\frac{3}{16}$ ''; diameter of boring averages top and bottom, $1\frac{7}{8}$ ''.
996. **One Jade Pi. Han. Chinese.**
 A disc with central perforation cut through conically. The surfaces are undecorated and of a soft creamy yellow color on one side, becoming deeper in tone and with areas of smoky brown. On the other side the lighter areas are pinkish and broken by many veins, producing a rough surface. Darker portions of light smoky brown. Outer edge damaged in two adjacent breaks.
 Diameter of disc, $5\frac{13}{16}$ ''; of perforation, $1\frac{3}{8}$ ''.
997. **One Panel of Bronze Ornaments. Korai. Korean.**
 Fifteen belt ornaments and earring pendants, in bronze and gilt bronze, mounted on a panel of dark purple silk, as follows:
- A:** Three Bronze Belt Ornaments, two at the upper corners of the panel and one in the central column.
 Elliptical, with one long side flattened; hollow, without back, the periphery a band of thin metal five-sixteenths of an inch deep, supporting a flat table sunk one-eighth of an inch. In this table, a long slit framed within low lips—one straight, and the other slightly bowed or bow-shaped—resembling as much as anything a monster's mouth. Without decoration. Thickly covered by a green patina, with brownish earth attachments. Long diameter, $1\frac{1}{4}$ ''; short diameter, $\frac{7}{8}$ of 1''.
- B:** One Gilt Bronze Belt Ornament.
 The same in form as the preceding three (A), the surface of the boundary band plain, the table finely studded or rump-
 led, and the whole gilded. Greenish patination and yellowish earth incrustation.
 Long diameter, $1\frac{3}{16}$ ''; short diameter, $\frac{13}{16}$ of 1''.
- C:** One Pair Bronze Belt Ornaments.
 Quadrilateral, hollow and without back; thin metal. An exterior band five-sixteenths of an inch deep surrounds and supports a depressed table which is slit in the form of a conventional monster's mouth, with short projecting lip. Thick coating of gray-green and dull indigo patina, with gray and brownish earth deposits.
 Length, $1\frac{5}{16}$ ''; width, $1\frac{1}{16}$ ''.
- (Concluded on next page.)

Miscellaneous

997. (Concluded).

D: One Bronze Earring Pendant.

In openwork of solid metal, displaying a lotus spray and a fish, with relief effects and incised details. Wholly covered with a gray-green patina, on which are sandy earth attachments.

Length, $1\frac{1}{16}$ "; width, $\frac{3}{4}$ of 1".

E: One bronze Earring Pendant.

In openwork of solid metal, figuring a fish and a lotus flower with scrolled stem, worked with relief effects and incised. Green patina and yellowish earth attachments, and rust stains.

Length, $1\frac{1}{16}$ "; width, $\frac{7}{8}$ of 1".

F: Three Bronze Belt Ornaments.

Hollow, without back; of thin metal. Foliate outline, with three foils semicircular and one palmate. Sunken top, with bold *repoussé* floral ornamentation, and pierced with a small circular orifice, one-quarter of an inch in depth.

Length, $1\frac{1}{8}$ "; width, $1\frac{1}{16}$ ".

G: One Gilt Bronze Belt Ornament.

Sheet metal of foliated outline, the exterior band one-quarter of an inch deep (but gone except about one foil and portions of the two adjacent foils), supporting a sunken platform ornamented in a floral or fruit motive, *repoussé*, involving scrolled stems. Platform pierced with a circular hole surrounded by a low coping. Thin green patina with brownish patches.

Long diameter, $1\frac{1}{2}$ "; short diameter, $1\frac{3}{16}$ ".

H: One Bronze Earring Pendant.

Lotus spray and fish in openwork and relief, with incised decoration. Dull, thick green patina, and brown earth deposits.

Length, $1\frac{1}{8}$ "; width, $\frac{7}{8}$ of 1".

I: One Bronze Earring Pendant.

Lotus spray and fish in openwork and relief, with incised decoration. Dense patina in light and dark green, with reddish earth incrustation.

Length, $1\frac{1}{16}$ "; width, $\frac{3}{4}$ of 1".

J: One Gilt Bronze Belt Ornament.

Foliated outline, one of the four foils palmate; of sheet metal, without back. Three-sixteenths of an inch deep. Surface plain, the top pierced with an irregularly elliptical aperture. Boundary band largely gone from the palmate foil and partly gone at the juncture of two of the other foils.

Long diameter, $1\frac{13}{16}$ "; short diameter, $1\frac{7}{16}$ ".

Miscellaneous

998.

One Panel of Bronze Ornaments. Korai. Korean.

Seventeen belt ornaments and earring pendants, in bronze and gilt bronze, mounted on a panel of dark purple silk, as follows:

A: One Pair Gilt Bronze Belt Ornaments.

Quadrilateral, hollow and without back; thin metal. Exterior five-sixteenths of an inch deep, enclosing a depressed platform or table that is pierced with a slit resembling a conventional monster's mouth, surrounded by a short lip. Dense incrustation of green and blue patina, with gray and brown earth accumulations.

Length, $1\frac{3}{8}$ "; width, $1\frac{1}{16}$ ".

B: One Pair Gilt Bronze Belt Ornaments.

Foliate outline, with sloping sides one-quarter of an inch deep, one of the four foils palmate. Hollow, without back, the upper surface slightly depressed, and ornamented with bold peony sprays, *repoussé*, small circular aperture with *repoussé* coping. Thickly coated with dense green patina.

Length, $1\frac{1}{8}$ "; width, 1".

C: One Pair Gilt Bronze Belt Ornaments.

Elliptical, with one long side flattened, hollow; without back, and one-quarter of an inch deep. The sides project above a flat table pierced with a thin slit resembling a conventional monster's mouth, surrounded by a short lip, flat along one side and bowed along the other. Table surface a mass of minute prominences. Dense green patina, and brownish earth incrustation.

Length, $1\frac{1}{4}$ "; width, $\frac{13}{16}$ of 1".

D: One Pair Gilt Bronze Belt Ornaments.

Leaf-form, in seven foils; hollow, without back, the exterior three-sixteenths of an inch deep, encircling a slightly depressed field which is pierced with a circular hole with a curb about it. Dense green patination, with disintegration slightly chipping the edges.

Height (or length), $\frac{13}{16}$ of 1"; width, 1".

E: One Gilt Bronze Belt Ornament.

Pentafoil outline, the largest foil palmate; hollow, without back, the sides slightly sloping and one-quarter of an inch deep, and enclosing a slightly sunken table with bold *repoussé* adornment in a flower or fruit motive with scrolling stems. Circular aperture with curb about it. Green patina and incrustation.

Long diameter, $1\frac{5}{8}$ "; short diameter, $1\frac{5}{16}$ ".

F: One Bronze Earring Pendant.

A circle enclosing an openwork and relief ornamentation of flower sprays. Thick green patina and earth incrustations. Diameter, $\frac{13}{16}$ of 1".

G: One Gilt Bronze Earring Pendant.

A circle enclosing a dragon-fly model in the round. The fly is now detached, and small projections around the inner edge of the ring show that the insect was part of a further decoration, in openwork. The ring is of finely corrugated surface, as though wire-wound. Brownish patina.

Diameter, $\frac{13}{16}$ of 1".

(Concluded on next page)

Miscellaneous

998. (Concluded).

H: One Bronze Belt Ornament.

Lotus spray and fish in openwork and relief, with incised decoration. Thickly covered with a dense dark green patina. Length, $1\frac{1}{16}$ "; width, $\frac{7}{8}$ of 1".

I: One Bronze Earring Pendant.

A corrugated circle enclosing a dragon-fly with wings spread, this ornamentation occupying somewhat more than half the space within the circle, a part of the inner ornamental work apparently being missing. Brown and green patina and grayish earth attachments. Diameter, 1".

J: One Pair Bronze Earring Pendants.

A lightly corrugated ring enclosing an openwork decoration of floral motive, which may be the chrysanthemum among rocks but seems to be the pine. Thick green patina and brownish earth incrustment. Diameter, $\frac{13}{16}$ of 1".

K: One Pair Bronze Earring Pendants.

Lotus spray and fish in openwork and relief, with further decoration by incision on both elements of the design. Dense deep green and lighter green patina, and gray and yellowish earth attachments. Length, respectively, 1" and $\frac{15}{16}$ of 1"; width, $\frac{11}{16}$ of 1".

999.

One Ancient Bronze Spoon. Korean.

Shallow bowl, of lanceolate-leaf shape, with long, slender, stem-like handle, flat below and rounded on top, expanding and flattening toward the upper end, which takes a deep curve downward; the end is straight, with rounded corners. Lightly stippled scroll decoration, and lightly incised transverse lines, on upper surface of handle. Mottled black patina of soft lustre, with green incrustations and a green-bordered cavity of decay. Length, $10\frac{1}{2}$ ".

1000.

One Ancient Bronze Spoon. Korean.

Shallow bowl, of lanceolate-leaf shape, with long, slender handle thickened vertically and with rounded top, this section or stem straight, and running into a thin, flattened and expanding section of deep convex curvature, which finishes in a long fish-tail, the inner edges of the bifurcation notched. Incised cross-lines in three pairs. Lustrous olive and black patina, and slight grayish and green incrustations and pittings. Length, $10\frac{3}{4}$ ".

1001.

One Ancient Bronze Spoon. Korean.

Shallow bowl, of lanceolate-leaf shape, with long slender half-round handle, the half-round section straight and the handle thereafter flattening out and expanding, as it takes a deep downward curve. From the point of greatest expansion the handle narrows again slightly, only to branch outward in a very lightly indented fishtail termination. Handle pierced with a small hole three-quarters of an inch from the end. Incised decoration in two lines within the edges of the expansion, in various cross-lines, and a single spear-point. Olive-green and rich black patina of soft lustre. Length, $10\frac{7}{16}$ ".

Miscellaneous

1002. **One Ancient Bronze Spoon. Korean.**
 Shallow bowl, of lanceolate-leaf shape, with long, slender handle which from the taper of the bowl is first flat, and then thickened vertically, giving a firm, solid, quadrilateral, straight stem, the metal afterward flattening out again and expanding, and the expanded section bending downward in a low curve. The handle-end indented in fish-tail form, (one tip being broken off). On the upper surface a lightly stippled scroll decoration at either end of the handle, incised transverse lines in four pairs at the beginning of the expansion and deeply incised longitudinal lines just within the notched edges of the expanded section. Mottled brown, black and greenish patina, with considerable of the bronze hue left in evidence, the bronze having a golden trend.
 Length, $9\frac{3}{8}$ ".
1003. **One Ancient Bronze Spoon. Korean.**
 Shallow bowl, of lanceolate-leaf shape, with long, slender handle of high convex curvature, its attenuated central portion slightly thickened into quadrilateral form, the metal being flattened out thin again as it expands toward the upper end, which finishes in a bold fish-tail, the inner edges of the bifurcation notched. Incised transverse lines and a lightly modeled knop at the beginning of the expansion, longitudinal lines incised within the edges, and a group of three circular punch marks at the beginning of the fish-tail. Black, brown and greenish patina, of dull lustre, and slight incrustation.
 Length, 9".
1004. **One Ancient Bronze Spoon. Korean.**
 Shallow, bowl, of lanceolate-leaf shape, with long, slender and flat handle of high convex curvature, the handle first tapering and then expanding, finishing in fish-tail form, and the expanded portion having a wavy outline. Faint incised ornamentation on the handle, in transverse and longitudinal lines, and a lightly indicated knop near the center. Olive and gray-green, brown and black patina, and slight earthy incrustation.
 Length, $8\frac{1}{4}$ ".
1005. **One Ancient Bronze Spoon. Korean.**
 Shallow bowl, of lanceolate-leaf shape, with long, slender and flat handle of high convex curvature, the handle first tapering and then expanding, and after reduction again by notches at either side, expanding at the terminal in a deeply-forked fishtail, the forks being notched on their inner side. Across the handle, sharply incised lines in three pairs. Soft dark brown and olive patina of dull lustre, with light green spots of disintegration.
 Length, $8\frac{3}{4}$ ".
1006. **One Jade Pi. Han, decorated in Tang. Chinese.**
 A disc with central orifice and with two similarly decorated bands on either surface. Bands separated and surrounded by concentric circles. Outer band has design of four dragons extending around disc, and at two opposite points, conventional dragon heads. Inner band shows nipple design. Bands of equal width. Color, light milky gray-green with discolorations of yellow rusty color on outer edges—discolorations extending into central perforation. Jade translucent.
 Diameter of disc, $7\frac{3}{4}$ "; diameter of orifice, $2\frac{1}{2}$ ".

Miscellaneous

1007. **One Cast Bronze Cap for Banner Staff. Tang. Chinese.**
 The ornament is thinly cast throughout, tapers upward and curves gently in opposite directions. At a point an inch and a quarter above its curved base an elliptical opening for the staff and on two opposite sides of the opening a head of an ogre with open mouth extends outward in wing fashion—between these ogre heads the space is filled by an articulated spider's web over which a spider in bold relief stretches his legs. Above the spider an entwining open work design extends to the top. A small area of the spider web is damaged. Rich green patina and slight earth incrustation. Height, $8\frac{1}{2}$ "; extreme width, 5".
1008. **One Gilded Cast Bronze Lion. The Six Dynasties. Chinese.**
 The animal is cast solid, rests upon his haunches and his appearance indicates that he is preparing to spring at some object—all four of his paws touch earth, the two front ones being widely spread—his mane, tail and hair at flanks are modeled in bold relief—his spinal column and several ribs are represented by strong incisions. Very finely incised hair lines radiate at two points on forehead. Areas of the gilding badly worn. Traces of green patina. Length, $3\frac{1}{2}$ "; height over forehead, $1\frac{1}{2}$ ".
1009. **One Jade Kuei. Chou. Chinese.**
 A long green blade of slender form and fine texture, the thickness of which is five-sixteenths of an inch, graduating down to a cutting edge at knife end. The sides narrow slightly to form handle, and at narrowing point is a central, circular orifice cut conically through the stone. Two small gouged portions on end of handle and one of the corners of the knife end, is chamfered. Color at handle end, pinkish-brown with an adjacent band around handle of dark blue-green. Other than these two small areas, the object is a warm luscious green with gold and gray specklings through it. Vague rusty discolorations. Length, $13\frac{3}{8}$ "; width, $1\frac{3}{4}$ ".
1010. **One Jade Hu. Chou. Chinese.**
 A thin quadrilateral tablet with tiger design across the top, and two lines running straight across tablet below the animal. Just below the middle of the tiger design, an orifice is cut conically through the jade. Both sides of tablet similar in design. The tablet widens gradually to a diagonal base line which is beveled along the edge. Color, seal brown mottled with warm gray. Gray-green areas on upper portion. Height, 4"; width, $3\frac{1}{4}$ ".
1011. **One Jade Tsung. Han. Chinese.**
 A hollow cylinder cut square on exterior and round within; having a projecting rounded band or collar at each end. Surfaces undecorated, of a red-brown color, suggesting wood in its grain and variety of tone. Three strata cracks on outer surface of stone. Height, 2"; diameter of orifice, $2\frac{1}{4}$ ".

Miscellaneous

1012. **One Jade Saucer. Han. Chinese.**
An oblong saucer with flat rim; and notched corners. An incised line follows outer contour, just within edge of rim. Interior of saucer is flat with an elevated central hollowed disc. Rim of object extends beyond under oblong surface which also has notched corners. An incised straight line runs from corner to corner along edge of under surface. In the center of under surface is a circular curved depression. Color, pale biscuit with minute black specks, lines and irregular markings through the stone. Small yellow stains under and on rim at one end.
Length, $6\frac{7}{16}$ "; width, $5\frac{1}{16}$ "; diameter of central disc, $2\frac{1}{16}$ ".
1013. **One Jade Pi. Han. Chinese.**
An irregularly-shaped disc with central conical perforation. Disc undecorated. Color, golden brown and white, the brown having the appearance of a surface stain over parts of the white. Small disintegrated blackish spots through the stone. Texture very smooth and oily.
Diameter of disc, $5\frac{3}{4}$ "; diameter of perforation, $2\frac{7}{8}$ ".
1014. **One Jade Kuei. Han. Chinese.**
A pointed sceptre, the width of which increases gradually from base to upper end where it is cut to form the point. Obverse surface has a central longitudinal ridge running from design at base up to widest part of object, where it bevels to apex. On each of the obverse planes formed by this ridge, there is the design of a dragon rising from the waves at base, and extending the full length of ridge. A single central foliate design is above dragons. Reverse flat, but for a lateral curved depression across surface at widest point. Eight seal characters incised in two columns below depression. Color, soft green and black, with areas of a silver flaky substance resembling mica.
Length, $7\frac{5}{8}$ "; width, $2\frac{1}{2}$ ".
1015. **One Jade Hu. Han. Chinese.**
An imperial tablet on which to take notes. A long, thin, flat piece of jade, one edge straight from end to end; the other edge thinner and curving to meet ends of straight edge. Five small holes are cut conically through the object—a central one close to the straight edge, one on either side of it further from the edge, and the two outer holes at a still greater distance from it. Color mottled-green, pink and russet reds—the lighter and reddish areas floating over the surface like cloud forms over a green sky. Shallow horizontal curved grooves on both surfaces of the jade. Jade translucent.
Length, $12\frac{7}{8}$ "; width, $2\frac{7}{8}$ ".
1016. **One Jade Pi. Han, with Tang Carving. Chinese.**
A carved disc with circular conical perforation in center. The obverse has design of two dragons carved in low relief around the surface, and an incised circular groove near outer edge. The reverse is divided into four equal parts by four lines, which radiate from an inner to an outer circular groove. The conventional t'ao-t'ieh design is in each of the quarters. Color on obverse, russet and mahogany, mingled with yellow putty color. Reverse color almost entirely of the yellowish tone with veins of dark red.
Diameter of disc, $5\frac{1}{16}$ "; diameter of boring, $1\frac{5}{16}$ ".

Miscellaneous

1017. **One Jade Yuan Kuei. Han. Chinese.**
 A sceptre with rounded edges and sides widening gently from base to curved upper end. Circular central perforation is cut near base. On the obverse a long U-shaped shallow channel runs from upper end down and back, turning near perforation. This leaves within the channel a long slender form, slightly concave. Reverse undecorated and flat. Jade translucent. Color silvery gray, with delicate creamy-white veins and spots, like a film of snow drifting over it. One corner of base shows darker disintegrated area and small black spots.
 Length, $7\frac{5}{8}$ "; width at curved end, $3\frac{3}{8}$ ".
1018. **One Jade Kuei Pi. Han, with Tang carving. Chinese.**
 This form is a combination of Pi with intersecting pointed Kuei, the Kuei being visible where it extends above and below Pi. The Pi has central circular orifice, and the Kuei has a central longitudinal ridge running on obverse from apex to upper intersection of Pi, and from lower intersection of Pi to the design of waves and stupa, at base of Kuei. On reverse the ridge is similar but extends all the way to the base, there being no design on reverse surface. Three incised astronomical circular designs are placed triangularly near apex of Kuei on obverse, the upper central circle being on ridge. At each of the four angles where outer edge of Kuei meets outer curve of Pi, there is a carved open work design of a bat stretching across the angle, from one form to the other. Bat designs similar on obverse and reverse. The Pi on obverse has narrow rim at outer edge and one at inner perforation, also eight characters carved in relief running around upper surface. Reverse undecorated but for two incised circles, one near each edge of object, corresponding to rims on obverse. Disc slightly thicker than Kuei. Color, gray-green flecked with golden brown.
 Length of Kuei from base to apex, $6\frac{7}{16}$ "; diameter of Pi, $3\frac{1}{4}$ "; diameter of orifice, $1\frac{7}{8}$ ".
1019. **One Jade Huang. Han. Chinese.**
 A semi-circular flat piece of jade with inner edge also curved, making the form a half Pi. Inner curve cut conically through the jade. Two small borings at each of the straight ends of the semi-circular plane. Surfaces undecorated. Color, mottled red-brown and olive-green with disintegrated roughened surface on one side, and on the other side, a smoother surface of darker green with brown disintegrated areas along outer edge.
 Width at base, 7"; diameter of inner semi-circle, $2\frac{9}{16}$ ".
1020. **One Jade Ta Pi. Han. Chinese.**
 A large disc, entirely undecorated and heavy in weight. It has a central perforation cut through conically with a slight rim left in the orifice near one edge. Color, many fine tones of green mingling from silvery to warm yellowish, with veins and strata running through the stone under the smooth surface. Small areas of olive-green and olive-brown, in parts becoming very dark. Delicate silvery surface incrustations. Disc broken along outer edge.
 Diameter of disc, $8\frac{1}{2}$ "; diameter of perforation, $1\frac{13}{16}$ "; thickness of disc, $\frac{1}{2}$ of 1".

Miscellaneous

1021. **One Jade Pi. Chou. Chinese**
 An imperial yellow disc with central perforation cut conically through the stone. The yellow is a beautiful golden color, partially hidden by numerous veins and strata crossing the surfaces, white with earth incrustations. These give great subtlety and a quality of softness to the object, as though a spider had spun his web of white over the amber undertone. One side milder in color and with less incrustation. Diameter of disc, $6\frac{1}{8}$ "; diameter of perforation, $1\frac{7}{16}$ ".
1022. **One Bronze Weight—Chuan. Chin. Chinese.**
 A small rectangular bronze weight, with sides slightly narrowing to curved top. Small hole cut through at center, near top of object. All four vertical planes are incised with small Chinese characters which have become very indistinct. Dull black patina with several small areas of bright red and green. Bronze tone showing at edges. Height, $1\frac{11}{16}$ "; width, $1\frac{5}{16}$ ".
1023. **One Bronze Mirror. The Six Dynasties. Chinese.**
 Circular form, the mirror surface slightly convex. Surface of back shows beautifully proportioned concave rim, and sunken plane with perforated knob at center. Design in low relief on sunken plane, shows an Emperor seated, and an attendant standing near, under small maple tree. Over them flies a heron, and on the ground before them is a tortoise. Patina, gray-green with earth incrustations of varied rich greens and pale red-brown. Mirror surface, of gray-green patina with patches of brilliant green, and large areas of silver-green and reddish earth incrustations. Broad curved bands of dark tone cross mirror surface. Diameter, $7\frac{3}{4}$ ".
1024. **One Jade Tsung. Han. Chinese.**
 A low hollow cylindrical form with square exterior surfaces, the corners of which are rounded. A narrow circular band or collar projects at top and bottom. A shallow channel runs horizontally around center of object, and is crossed at right angles by four other channels, one running down the center of each vertical plane. The eight corner shapes formed by these channels, have similar astronomical designs. Two grooves run horizontally around the corner of the object, connecting two concentric circles at either end. Color, pale silver to smoke gray slightly discolored by fire. One corner biscuit color. Several black spots in stone. Height, $1\frac{7}{8}$ "; diameter of perforation, $1\frac{9}{16}$ ".
1025. **One Jade Huan. Han. Chinese.**
 A wide circular ring with flat surfaces undecorated. Color, black with small areas of very dark green and silver. Height, $1\frac{1}{16}$ "; diameter, $1\frac{9}{16}$ ", of orifice, $1\frac{1}{4}$ ".

Miscellaneous

1026.

Nine Jade Beads. Han and earlier. Chinese.

Eight cylindrical beads and one bead pendant. Perforations through cylindrical beads taper slightly towards center of interior.

Bottom row—right to left:

A: A long round bead; undecorated. Color, black with traces of silver, and one small area of deep red. Length, $1\frac{5}{16}$ ".

B: A long bead rounded irregularly and undecorated. Color mottled mahogany and amber. Length, $1\frac{7}{16}$ ".

C: A long bead rounded irregularly with perforation out of center. Jade worn away at ends of perforation from rubbing of cord; undecorated. Color, smoky yellow and light olive brown with darker veins. Length, $1\frac{1}{4}$ ".

Center row—right to left:

D: A long bead with square outer sides, resembling a tsung. Short horizontal grooves around each corner. Color, pale amber mottled with russet browns. Length, $1\frac{1}{16}$ ".

E: A long round bead with wide central orifice; undecorated. Color, warm yellow gray with veins and spots of dark red and black. Length, $1\frac{1}{8}$ ".

F: A long round bead with perforation out of center. Decorated on exterior with small incised Chinese characters which have become very indistinct. Under color, gray almost entirely covered with rich dark brown surface mottling. Length, 1".

Top row—right to left:

G: A long bead with hexagonal outer surfaces. Each plane incised with Chinese characters which are very indistinct. Color, light gray with mottled brown and olive gray areas. Length, $1\frac{5}{16}$ ".

H: A long quadrilateral bead pendant with curved sides and base. Two diagonal ridges on base crossing at center. Two short perforations are cut into the flat top surface, joining in interior of bead. Color, deep mahogany mottled with black and light brown. Gray earth incrustations. Length, $1\frac{1}{4}$ ".

I: A long round bead with orifice cut near one side of object. Jade worn at ends of orifice; undecorated. Color, greenish yellow with veins and streaks of russet tones running around bead. Slight disintegrations. Length, $1\frac{1}{4}$ ".

Miscellaneous

1027. **One Jade Snuff Bottle. Han. Chinese.**
A flattened ovoid form, with shallow depression on one of the flattened surfaces. Base recessed, of oval design. Mouth small, circular and without lip. Color, glowing, with deep reds and ambers. Small area of gray-green at base. Texture very soft and smooth. Crack in strata on one side. Height, $2\frac{11}{16}$ "; width, $1\frac{3}{4}$ "; diameter of mouth, $\frac{1}{4}$ of 1".
1028. **Two Jade Umbilical Amulets. Sui. Han. Chinese.**
Two circular flat discs of tomb jade. Obverse surface of each disc has outer circular band and inner space both decorated. Design indistinct on larger disc; cloud design and central lozenge-form on smaller disc. Reverse of each object shows outer band and inner space undecorated. Color, similar on each disc. Mossy green with light earth incrustations almost covering obverse surface.
(Note: Laufer in his book on Jade, page 305, states that he believes these amulets belong to the same class as the buttons *K'i*.)
Diameter of larger disc, $1\frac{9}{16}$ "; of smaller, $1\frac{7}{16}$ ".
1029. **One Jade Ring—Tsung. Han. Chinese.**
A circular ring with outer surface straight and inner surface rounded; undecorated. Color, light gray mottled with particles of darker gray and brown through the jade. Several fine cracks in strata.
Height, $\frac{7}{8}$ of 1"; diameter, $3\frac{1}{4}$ ".
1030. **One Jade Kuei. Han. Chinese.**
A large and simple pointed Kuei with central ridge running from base to apex, on each surface. The width narrows gradually from the base to upper end where angle is cut to form point. Jade semi-translucent near outer edges. Color, translucent gray and blue-gray with lines and many minute spots of gold color sweeping diagonally across object.
Height, $11\frac{5}{16}$ "; width, 3".
1031. **One Jade Ta Tsung. Shang. Chinese.**
A hollow cylinder with oblong exterior surfaces and circular within. A rounded band or collar projects at top and bottom. This band is broken at both ends, the break at top extending into one of the vertical planes. Four vertical planes, square, and similar in decoration. A shallow channel runs down the center of each plane, with six horizontal bands on either side of it running out to corner of object. Each band has central channel, on either side, and indistinct incised designs. Spaces between bands are decorated each having a clamp-shaped corner form with incised meander design, a deep horizontal groove, and a small incised astronomical circle. Color, mottled, ranging from black and brown to red and smoky yellow. Fire discolorations. Damaged.
Height, $7\frac{1}{2}$ "; width, 3"; diameter of boring, $2\frac{3}{16}$ ".

Miscellaneous

1032.

One Jade Tsung. Shang. Chinese.

A tube or cylinder almost square on the exterior oblong surfaces, and round within. It lacks the usual projecting collar at top and bottom, there being but a slight suggestion of one at top. Four outer sides similar in design each having central longitudinal channel with five deeply incised horizontal grooves on either side, running out to corner of object. Indistinct shorter incisions between these grooves. Color, mottled brown and green with fine veins and strata of yellow and red. Light brown earth incrustations.

Height, $5\frac{5}{16}$ "; width, $2\frac{7}{16}$ "; diameter of boring, $2\frac{3}{16}$ ".

1033.

One Jade Knife. Han. Chinese.

A long thin piece of jade forming slender blade and handle. Edges of handle concave and end of handle convex and beveled on obverse. The handle is of uneven thickness and on obverse surface has a wedge-shaped bevel between thicker and thinner planes. Central perforation five inches from handle end, and a small disintegrated hole near edge at this point. Blade on reverse shows a curved ridge extending entire length of object, and a short longitudinal groove at edge near base of handle. Edge of blade broken at one side near cutting end. Cutting end slightly concave and rough. Color, subtle blue, gray and green, with lighter areas passing through its depth as bubbles float through a deep water. Areas of olive brown and several disintegrated dark spots on handle. Length, $16\frac{1}{4}$ ".

1034.

One Jade Knife. Han. Chinese.

A long thin translucent piece of jade with parallel sides and unevenly curving ends. Near upper edge are a row of three circular borings, the end borings at a distance of four and one half and five inches from central one. A fourth smaller hole further from edge is near one of the end borings. Obverse surface has shallow groove broken in line, which extends on a gentle S-curve the entire length of object. Reverse surface shows concave channel close to lower edge running almost entire length. Lower edge broken and chipped. Disintegrations on upper edge and at both ends. Color, blue and gray-green, very liquid and translucent in quality, with shadowy forms and bubblelike shapes of lighter tones, floating through. Dark purple and light green veins. Color at one end brown, with fine red veins through it. Length, $16\frac{3}{8}$ "; width, $4\frac{5}{16}$ ".

1035.

One Imperial Velvet Hanging. K'ang-hsi. Chinese.

Ground, wonderful deep red with lustrous surface texture, and showing small repeating design of flying bat and foliage in silver green. Original border complete—red with floral design in green. Unlined. Length, 152"; width, 79".

Miscellaneous

1036.

One Jade Ting. Hsia. Chinese.

A large, heavy, pointed sceptre, with sides widening gradually to lower oblique end. Three circular perforations appear near one edge of sceptre, cut diagonally through the jade, about five and one-half inches apart. The two edges are notched at upper part of object, each notch long and straight, near pointed top. A narrowly incised groove runs along one edge of sceptre for almost its entire length, and the opposite edge curves to sharp bevel. Disintegrated and darkened hollows and grooves appear on both broad surfaces. Color, transparent warm sand tones blending into Mysorian gray, with rounded gray-green forms and dark spots floating through. Silvery incrustation. Mahogany red color at handle end.

(Note: This object was excavated in Shansi.)
Length, 21"; width, 4".

1037.

One Jade Ya Chang. Chou. Chinese.

A long slender sceptre narrowing at handle end, with tooth-like projection showing at each edge, at point where handle joins upper part, or blade of sceptre. A small circular orifice is cut through jade at this point. Edges of sceptre curve gently out to wider, upper end which has concave bevelled edge. Thickness tapers toward upper end. The two broad surfaces slightly hollowed. One surface of handle shows sharply incised longitudinal groove, and at end of handle, a disintegrated rough edge. Color, black-green with small lighter areas under the surface, resembling insect fossils.

(Note: This object was excavated in Shansi.)
Length, 17 $\frac{1}{4}$ "; width, 3 $\frac{1}{2}$ ".

1038.

One Jade Ya Chang. Chou. Chinese.

A long slender piece of jade in sceptre form, with handle narrower than blade. A tooth-like projection appears on each edge, at point where handle joins blade, and central orifice cuts through object. The blade edges curve slightly out to wider upper end with concave bevelled edge. Object becomes gradually thinner toward upper end. Surfaces slightly hollowed.

Handle damaged and rough on one surface, and areas are roughened with earth incrustation along one edge of blade and handle. Color, very dark warm green with golden spots on one side of handle. Texture extremely smooth.

(Note: This object was excavated in Shansi.)
Length, 14 $\frac{1}{2}$ "; width, 2 $\frac{3}{4}$ ".

1039.

One Jade Ya Chang. Chou. Chinese.

A thin sceptre with square end to handle, and gently widening sides towards upper bevelled, concave end, the thickness of the jade diminishing gradually towards this upper end. A circular orifice is cut conically through jade at base of handle, and there are also four small tooth-like projections extending along either edge of sceptre, at this point. Color, black with thin gray incrustated areas. Small area of golden brown at handle end.

(Note: This object was excavated in Shansi.)
Length, 10 $\frac{1}{2}$ "; width, 2 $\frac{11}{16}$ ".

Miscellaneous

1040. **One Jade Ya Chang. Chou. Chinese.**
 A very thin knife-shaped sceptre with slender handle and gently curving sides. A circular orifice is cut through jade at base of handle, and each edge of sceptre at this point, shows a tooth-like projection, from which the sides curve in slightly, and then out, to wider, unevenly rounded, upper end. Sceptre on one side has low bevelled ridge cut with lightly incised line, and running obliquely from tooth to upper end. Texture very smooth and lustrous. Handle on one side, disintegrated and rough in surface. Color, very soft and rich, blackish browns and green mingling with seal and lighter cloudy tones of brown.
 (Note: This object was excavated in Shansi.)
 Length, $11\frac{1}{2}$ "; width, 2".
1041. **One Jade Ya Chang. Chou. Chinese.**
 A thin knife-shaped sceptre with sides widening from base of handle to upper end which has a rounded concave knife edge. The only break in line of sides is at base of handle where a small tooth projection appears on either edge. Central circular perforation cut through jade at base of handle. Color, subtle grays and blacks extending into cool brown areas. Small lighter areas under the surface, resembling insect or worm fossils. Grayish and light earth incrustations like a dry film, over much of the surface.
 (Note: This object was excavated in Shansi.)
 Length, 11"; width, $2\frac{1}{2}$ ".
1042. **One Jade Ku Kuei. Chou. Chinese.**
 A pointed sceptre with straight edges and central longitudinal ridge on each of the two broad surfaces. Each of these surfaces is covered with the "grain pattern"—i. e., small raised circular knobs, surrounded by low ridge. Color, warm gray, covered with a thin white tissue of earth incrustation.
 (Note: This object was excavated in Shansi.)
 Height, $10\frac{3}{4}$ "; width, $2\frac{3}{4}$ ".
1043. **One Jade Kuei. Chou. Chinese.**
 A pointed sceptre with sides widening slightly from base to upper end. A central ridge extends entire length of obverse surface. Reverse surface flat. -
 Base shows two circular holes bored about one-half inch into the interior, close together, with separating wall cut away. Color glowing and rich, all surfaces suffused in yellow and orange-red, with specklings of darker tone. Surface lustrous and smooth.
 (Note: This object was excavated at Loyang in Honan.)
 Length, $9\frac{15}{16}$ "; width, $2\frac{7}{16}$ ".
1044. **One Jade Yao Ch'an. Hsia. Chinese.**
 An axe-shaped piece of jade with central orifice near head, one corner of which is broken. Sides widen in gentle curve towards sharpened blade edge. Edges of sides and blade end bevelled. Color on one side, golden-yellow mingling with orange and white cloud-like incrustation. On the opposite side, color smoky yellow with larger areas of white incrustation. Dark brown areas at broken corner.
 (Note: This object was excavated at Hsiaki, Chekiang province.)
 Height, $6\frac{3}{8}$ "; width, $4\frac{3}{4}$ ".

Miscellaneous

1045.

One Jade Tsu Tsung. Hsia. Chinese.

A cylindrical object with outer surfaces nearly square, formed by eight right-angled corner shapes. The rounded cylinder projects at each end beyond the square corners, and forms a longitudinal channel, which, running down center of each outer plane, divides the corners. An area broken off one corner. Each corner is decorated alike, with two long horizontal bands of incised grooves, beneath which are two concentric astronomical circles followed by a short clamp-shaped corner form incised with meander design. Corner shapes separated by deep grooves. Color white, cream-yellow and gray with chalkish white earth incrustation.

(Note: This object was excavated at Hsiaki, Chekiang province, and is similar to No. S. I. 1046.)

Height, $2\frac{1}{2}$ "; width, $3\frac{5}{8}$ "; diameter of perforation, $2\frac{3}{8}$ ".

1046.

One Jade Tsu Tsung. Hsia. Chinese.

A cylindrical object with outer square sides formed by eight right-angled corner shapes. The rounded cylinder projects at each end beyond the square corners, and forms a longitudinal channel which, running down center of each outer plane, divides the corners. Surface of jade uneven at top of rounded projection. Each corner is decorated alike, with a small clamp-shaped corner ornament indistinctly incised, followed by two hardly discernible astronomical circles and two long horizontal bands of incised grooves. Color, pale warm gray mottled with tones of rich red and brilliant yellow.

(Note: This object was excavated at Hsiaki, Chekiang province, and is similar to No. S. I. 1045.)

Height, $3\frac{1}{4}$ "; width, $3\frac{1}{16}$ "; diameter of perforation, $2\frac{3}{16}$ ".

1047.

One Jade Kung Pi. Chou. Chinese.

A large disc with central circular orifice. This object is known as the "Chang Pi," used by vassal states in paying homage to the Emperor. The two surfaces of the disc are similar in decoration, each surface being covered with an incised design of two dragons entwined and coiling about circular plane, their two heads, bird-like in character, meeting at the top of the design. Outer edge of disc slightly grooved and rough in small disintegrated areas. Color, light and dark olive greens and browns, mingling subtly, and clouded with silvery incrustations.

(Note: This object was excavated in Shansi.)

Diameter, $10\frac{5}{8}$ "; diameter of orifice, 2".

1048.

One Jade Kung Pi. Shang. Chinese.

A large disc with central orifice cut conically through the stone from either side, leaving ridge on interior. Outer edge broken and chipped. Surfaces undecorated and varied in color, with minglings of gray, brown and green, and a flaky white strata running through object appearing on both sides. Surfaces almost covered with pale silvery earth incrustations.

(Note: This object was excavated in Chekiang province)

Diameter, 8"; diameter of orifice, $1\frac{11}{16}$ ".

Miscellaneous

1049. **One Jade Kung Pi. Shang. Chinese.**
 An unevenly cut disc with central orifice bored through conically from either side, leaving ridge in interior. Long shallow gouges on both surfaces of object where rock attachments have been cut away. Outer edge broken in several places. Color, autumnal tones of golden green, olive and rich red brown partially covered with silvery incrustation.
 (Note: This object was excavated at Anki, in Chekiang province.)
 Diameter, $6\frac{7}{8}$ "; diameter of orifice, $1\frac{11}{16}$ ".
1050. **One Jade Kung Pi. Shang. Chinese.**
 A disc with central perforation cut conically through the jade. Surfaces have uneven depressions where rock was cut away, and show disintegrated cavities whitened by incrustated earth salts. Outer edge rough and broken. Color, autumnal reds and browns with darker bluish areas, partially covered by light earth-color incrustations.
 (Note: This object was excavated at Anki, in Chekiang province.)
 Diameter, $7\frac{1}{4}$ "; diameter of perforation, $1\frac{13}{16}$ ".
1051. **One Jade Kung Pi. Hsia. Chinese.**
 An imperial yellow disc with central circular orifice cut through conically. Surfaces undecorated and varied in strata, edges rough in several places. Color on darker side, bright greenish yellow mottled with warm amber and orange tones. Lighter side, delicate greenish yellow mottled with black tracery, and more opaque in effect. Silvery earth incrustation over entire object, it being of greater intensity on the darker side.
 (Note: This object was excavated at Huangling, Hsiaki, Chekiang province.)
 Diameter, $6\frac{7}{8}$ "; diameter of perforation, $1\frac{1}{2}$ ".
1052. **One Jade Kung Pi. Hsia. Chinese.**
 A disc with central orifice conically cut through the jade from each side, leaving ridge in interior. Surfaces uneven, with shallow grooves where rock has been cut away. Outer edge broken. The substance of the object varies, there being quite a different stratification crossing object; discernible from both sides. Entire object crossed with veins and strata lines. Color, mottled yellows and greens with darker warm areas and pinkish strata. Cream color incrustations on surfaces and white deposit in broken cavities.
 (Note: This object was excavated at Huangling, Hsiaki, Chekiang province.)
 Diameter, $6\frac{1}{2}$ "; diameter of orifice, $1\frac{3}{4}$ ".
1053. **One Jade Kung Pi. Hsia. Chinese.**
 A soft lustrous disc with central orifice cut through conically from either side, leaving ridge in interior. Uneven surfaces with shallow depressions caused by irregular cuttings. Color, pale yellow mottled with deeper orange tones and gray clouded areas, with an upper transparent tone of oyster white which is more noticeable on one side than on the other.
 Diameter, $5\frac{7}{8}$ "; diameter of perforation, $1\frac{5}{8}$ ".

Miscellaneous

1054. **One Jade Kung Pi. Shang. Chinese.**
A small disc with central conical orifice. A shallow depression shows on one surface where rock attachment has been cut away. Color, on side with depression, gray-green with olive mottlings and silvery incrustation. Opposite surface similar in color but more opaque and lighter in tone.
(Note: This object was excavated at Anki, Chekiang province.)
Diameter, 6"; diameter of orifice, $2\frac{3}{16}$ ".
1055. **One Jade Huan. Chou. Chinese.**
An undecorated flat disc with large central circular orifice. Surfaces have velvety texture caused by long handling, and edges are rough in places. Color, deep ochre, rich red, brown, and olive tones closely mottled. An area of translucent olive.
(Note: This object was excavated at Loyang, Honan province.)
Diameter, $5\frac{1}{8}$ "; diameter of perforation, $2\frac{1}{8}$ ".
1056. **One Jade Ku Pi. Chou. Chinese.**
A small disc with central perforation. The two large surfaces are decorated with small circular knobs, representing grains, over entire planes, and surrounded by narrow, raised circular rim. Outer rim of each surface, damaged on one side of disc. Jade translucent. Original color white, changed to sandy browns, becoming dark, almost black, with a thin layer of light incrustation covering large portions of each surface.
(Note: This object came from Sianfu in Shansi, formerly in the collection of His Excellency Wu Ta Cheng of Kiangsu.)
Diameter, $3\frac{15}{16}$ "; diameter of perforation, $1\frac{3}{8}$ ".
1057. **One Jade Ornament for Coat-of-Mail. Hsia. Chinese.**
A thin flat ornament of jade, the outer surface slightly convex in form and decorated with a tiger head in relief covered with delicately incised meander design. Inner surface concave, with three holes cut into the interior, each hole with two openings, through which to pass cord for attaching object to coat-of-mail. Color on outer surface, warm ochres and yellow browns, with an area of darker gray, and silvery incrustation. Inner surface similar in color but lighter in tone, the surface being more heavily incrustated with silvery white.
(Note: This object was excavated at Hsiaki, Chekiang province.)
Height, $2\frac{3}{4}$ "; width, $3\frac{3}{16}$ ".
1058. **One Jade Scabbard Ornament, Pi. Hsia. Chinese.**
A small boat-shaped object with rounded ends and upper central projection, which is hollowed and has perforation bored through each side. Center of base has low oval form in relief. Sides of base slightly grooved. Color, warm yellow earth color mottled with dark brown and black, and silvery iridescent areas. Jade rough along edge of top projection.
(Note: This object was excavated at Hsiaki, Chekiang province.)
Height, $1\frac{1}{4}$ "; length, $2\frac{7}{8}$ ".

Miscellaneous

1059. **One Jade Tortoise Ornament. Han. Chinese.**
A small jade ornament representing upper and lower shell of tortoise in one piece of hollowed jade. Upper surface decorated with hexagonal medallions, surrounded by meander design. Under surface shows grooves natural to under shell of tortoise. Color, dark olive brown and smoky gray with light incrustation.
(Note: This object was excavated in Shansi.)
Length, $2\frac{1}{2}$ "; width, 2".
1060. **Two Jade Ornaments. Ku Pei. Han. Chinese.**
Two similar ornaments of flat curving arc form with rectangular notches on outer and inner curves and at both ends of arc. Objects similar in decoration. Each surface covered with the "grain pattern," i. e. small raised, circular knobs, and surrounded by an outer incised line following outer form of object. Near each end of arc and at center near top, a very small circular hole is bored through jade. Jade translucent. Corner of one base chipped. Color, soft silver-green partially covered by earth color and white incrustation.
(Note: These objects were excavated in Shansi.)
Length across base at end of arc, 10"; length across inner curve of arc, $5\frac{11}{16}$ ".
1061. **One Bronze Sacrificial Vessel—"I." Shang. Chinese.**
A vessel of broad, low, globular form with spreading lip and strong circular, recessed base. Two loop handles with lower projection reach from shoulder to lower body, each handle representing an animalistic head. The body is girded with two ornamented bands, a narrow one at shoulder and a wide one below, both decorated in relief with heavy ornamentation of archaic t'ao t'ieh forms on ground of meander design. Two dragon heads appear at opposite sides midway between handles, on upper band. A narrow band with t'ao t'ieh and bird forms, appears on base of object. Patina, heavily incrustated rich brilliant green with several strong deep blue areas, the heavy patina nearly covering the entire silvery mirror surface of bronze. Light earth deposit, particularly on recessed base.
(Note: This object was excavated at Paochihhsien—under the jurisdiction of Sianfu—in Shansi, and was in the collection of Tuan Fang, then Governor of Shansi.)
Height, $6\frac{1}{4}$ "; diameter of rim, 9"; width across handles, 12".
1062. **One (half of pair) Bronze (Ho Fu) Object of Identification —Tally or Pass. Han. Chinese.**
One half of a bronze tiger, cut longitudinally, showing animal in profile stretching forward, his mouth open. An inscription of incised Chinese characters also cut in two, appears down center of tiger's back, and two characters, "*Heh Tung*" meaning "*agreement*" are incised on stomach. These tallies were used in time of war, the general retaining one portion and the government keeping the other. Modelling of tiger, big and strong in feeling. The inner surface is hollowed and reinforced with pointed extensions from outer wall. Surfaces gilded, the gold being partially covered with black and green patina and small dark red areas. Light earth incrustation in hollowed portion.
(Note: This object comes from the collection of Chen Chieh Chi; the box bears inscription "Fu Chai's collection—the tortoise and the fish series.")
Length, $4\frac{1}{2}$ "; height, $1\frac{3}{8}$ ".

Miscellaneous

1063. **One (half of pair) Bronze (Ho Fu) Object of Identification**
—Tally or Pass. Han. Chinese.
 One half of a bronze tiger showing animal in profile lying down, his head up and looking forward. Inscriptions inlaid in silver appear on animal's side and down center of back, the latter characters cut in two. The four characters on animal's side signify "Wu Ling," i. e. "Left No. 2." Inner surface of object flat with two oblong hollowed depressions, into which other half of tally fits. Patina, dark green and red, dull in surface tone.
 (Note: This object belonged to the collection of His Excellency Wu Ta Cheng. A note giving origin and history of object is inscribed on cover of box.)
 Length, $2\frac{3}{4}$ "; height, 1".
1064. **One (half of pair) Bronze (Ho Fu) Object of Identification**
—Tally or Pass. Han. Chinese.
 One half of a tiger, showing animal in profile reaching forward with mouth open and teeth showing. Forms modelled simply and largely. Inscription inlaid in silver, appears down center of back the words being "Ho Ping Yi Yu Cheng Lien Shua Hu Fu." Characters also inlaid in silver are on animal's side, the words being "Ho Ping Chun You." Patina, brilliant deep green with black specks and small areas of red. Light incrustation in hollowed portion.
 (Note: This object belonged to the collection of His Excellency Wu Ta Cheng.)
 Length, $4\frac{1}{2}$ "; height, $1\frac{3}{8}$ ".
1065. **One Bronze Sword Handle. Tang. Chinese.**
 A bronze handle with rounded loop, the loop being formed by a coiled dragon holding his tail within his mouth. Below this is a flat hollow handle, into which the end of the steel blade fits. Surfaces of hollowed portion covered with delicate tracery inlaid design in gold thread. The same treatment of design appears on outer edge of dragon loop, and the two sides of the dragon are modelled in bold lines and grooves. Dragon gilded, and where gilding has rubbed, the rich green patina appears. Lower handle green with gold design. Pale and bright green incrustations.
 (Note: This object was excavated at Shansi.)
 Length, $4\frac{7}{16}$ "; width, $2\frac{5}{8}$ ".
1066. **One Ancient Bronze Weapon. Age unknown—possibly Ming. Chinese.**
 A defensive object formerly used in a Buddhistic Temple. Heavily and crudely cast in spear form the handle being circular and shaped to represent a religious manuscript scroll, tied at the centre with a tasseled cord. The cover of the scroll is decorated with incised designs of the lotus pod. The head is triangular and displays cloud forms incised on each of its three planes. The opposite end is enlarged and represents a giant lotus bud surrounded by eight smaller buds entwined with petals. The entire surface shows traces of brown lacquer and gilding. Green patina.
 Length, 39".
 Wood stand.

Miscellaneous

1067. **One White Glass Bowl. Tang. Chinese.**
 A low, circular bowl of transparent thin glass, with small round recessed foot. A delicate design of foliage and scroll pattern is incised around outer surface of bowl, the decorated portion being without lustre. Interior shows circular depression at joining of foot to bowl, and the center of interior base rises in low rounded form. Slight depression in center of recessed outer base. Entire surface, incrustated with silvery earth deposit. Faint yellowish tinted stains.
 (Note: This object was excavated in the province of Kansu.)
 Height, $3\frac{1}{4}$ "; diameter, $8\frac{3}{4}$ ".
 Cloth covered box.
1068. **One Small Bronze Seal. Sung. Chinese.**
 A small, square block, with finely modelled lion seated on top, his head thrown back and mouth slightly open. Lines of silver inlay are introduced in mane, down center of back and in tail. Inlay also on head and legs. Chinese seal characters in relief on base, with sunken portions showing red color. Color, deep seal brown with the silver of inlaid portions showing clearly. Surface smooth and lustrous.
 Height, $2\frac{1}{8}$ "; width, $1\frac{3}{16}$ ".
1069. **One Jade Pi. Han. Chinese.**
 A thin circular disc, pierced with rounded central orifice. Surfaces undecorated and extremely smooth, from much handling. Outer edge rather uneven in contour. Strata cracks extend across object and run through the jade. The disc has a translucent undertone the color of sand seen through shallow water, and over it a stain of transparent golden brown covering much of the surface of the object.
 Diameter, $6\frac{5}{8}$ "; diameter of orifice, $2\frac{3}{8}$ ".
1070. **One Jade Pi. Han. Chinese.**
 A thin circular disc with small central conical orifice. Jade translucent. Each flat surface decorated alike with two wide concentric circular bands surrounded and separated by crudely cut circular grooves. Narrow space between bands shows series of oblique lines giving the appearance of a twist or cord. Inner band decorated with crossed lines forming lozenge pattern, each lozenge having within it a circular form in low relief. Outer band faintly incised with entwining design of dragons, forming a continuous interlacing around surface, four heads being placed at the four quarters of the disc. Color, dark glowing woody tones of russet and olive brown and green, mingling softly over entire object. Slight earth incrustated portions show silvery and pale earth tones appearing in specks and thin film over darker color. Several delicate strata cracks show on surfaces.
 Diameter, $5\frac{1}{16}$ "; diameter of orifice, $\frac{7}{8}$ of 1".

Miscellaneous

1071. **One Jade Pi. Han. Chinese.**
A circular disc, pierced with small round central orifice. Both of the disc surfaces are entirely covered with ornamentation splendidly modelled in bold relief. The design is animalistic, of hydraz and dragons twisting around the surface and through decorative coiling cloud or wave forms. Portions of each surface are lustrous and polished from much handling while the remaining areas are dull and lighter in tone. Color on lustrous parts, rich dark browns and lighter, more golden tones merging into the grayer parts which are of mottled sandy and earthy color.
Diameter, $4\frac{3}{8}$ " ; diameter of orifice, $1\frac{1}{16}$ ".
1072. **One Jade Yuan. Han. Chinese.**
A heavy, wide circular ring with large round central orifice. Each edge of ring shows shallow depression where rock attachment has been cut away. Surfaces undecorated and smooth. Color, rich opaque nut browns, mottled and veined with amber, and small areas of translucent whitish green. Light yellow incrustation over parts of object, particularly noticeable on interior of orifice.
Diameter, $3\frac{9}{16}$ " ; diameter of orifice, $2\frac{9}{16}$ " ; height, $1\frac{3}{8}$ ".
1073. **One Jade Yuan. Han. Chinese.**
A circular ring with large round central orifice. The width of ring is uneven owing to shallow gouges along one edge, where rock attachment has been cut away. Color, autumnal maple leaf tones of orange and gold deepening into blood red mottlings. Silvery earth incrustation.
Diameter, $3\frac{1}{8}$ " ; diameter of orifice, $2\frac{3}{8}$ " ; height, 1".
1074. **One Jade Yuan Han. Chinese**
A jade ring with six animalistic heads in relief around outer edge, and a large central circular orifice. One of the flat surfaces of the ring has shallow depression where rock attachment has been removed. The ornamental heads are similar in design, having rounded eye forms, depressed nose with laring nostrils, and incised lines indicating general expression and contour. These heads are placed at equal distances apart, around the outer circumference of object, and extend in curving form, on two broader outer surfaces of ring. Color, rich dark brown, much of the object being covered with a transparent veil of silver incrustation.
Diameter, $3\frac{7}{8}$ " ; diameter of orifice, $2\frac{1}{2}$ ".
1075. **One Jade Tsung. Han. Chinese.**
A low cylindrical object with outer surfaces nearly square, formed by four right-angled corner shapes. The rounded cylinder projects more widely at one edge, and on each of the four sides, a vertical groove separates each corner. All surfaces undecorated, smooth and translucent. Color, mossy tones of whitish green and cool brown, the brown strata floating through the soft green undertone. Small silvery granular areas.
Height, $1\frac{3}{16}$ " ; width, $2\frac{7}{8}$ " ; diameter of orifice, $2\frac{1}{8}$ ".

Miscellaneous

1076. **One Jade Yuan. Han. Chinese.**
An unornamented circular ring with large round central orifice. The color combines many golden autumnal tones mingling richly with warm dark browns. Surface roughened by incrustation which covers portions of deeper color, with light earth tone.
Diameter, $3\frac{7}{16}$ "; diameter of orifice, $2\frac{3}{8}$ "; height, $\frac{3}{4}$ of 1".
1077. **One Jade Stylus—Ch'i or Shu Pi. Han. Chinese.**
A small object of long slender form, used in writing on the jade tablets Hu. The main body of this object is rectangular with sides widening slightly to lower pointed writing end. The four angles bevel near upper end which becomes round and conical, tapering to tip. Near this upper end a small perforation, for cord, is cut through jade. Incised horizontal lines at either end of rectangular portion. Jade translucent. Color, delicate mingling of golden and whitish-green, with minute gold spots and delicate veins of russet red. Each tip shows spot of darker red-brown color.
Length, $3\frac{3}{4}$ "; width, $\frac{3}{8}$ of 1".
1078. **One Jade Pi. Han. Chinese.**
A circular disc with central conical orifice. Outer edge chipped and disintegrated in several places. Roughened disintegrated areas on both flat surfaces. Each of these surfaces is decorated alike with three circular bands, a central wide one, and a narrow one at either edge. Inner band shows incised meander design. Central wide band incised with five groups of two intertwining dragon forms, each group separated by circular medallion, with scroll design and central lozenge pattern. Outer band shows interweaving of two continuous ogee designs incised around surface of object. Color, like an autumnal forest of rich warm olives and russet reds and browns; showing lighter cool green areas. Minute brown speckling and veining.
Diameter, $6\frac{3}{8}$ "; diameter of orifice, $2\frac{1}{4}$ ".
1079. **One Seated Figure of Avalokitesvara (?) (Japanese, Kwannon), in the Round, in Dried Lacquer on Cloth (kwanshitsu). Early Fujiwara. Japanese (?)**
Right hand extends forward, with palm open outward. The left hand rests on knee, is partially closed and reveals the palm. Upper body bare, except for scarf on the left shoulder. Hair dressed high. Injuries to fingers and lower ends of ears. Restorations.
(Note: This figure is very similar to No. S. I. 6.)
Height, 23".
Modern, velvet-covered stand.
1080. **One Velvet Wall Hanging. Tao Kuang? Nineteenth Century. Chinese.**
In three breadths of silk velvet of brilliant wine red, ornamented in dark blue-green, silver, gold, and peach color. The ornamentation of the field within border shows large central lotus flower, surrounded by fourteen smaller blossoms on branching stems, these interspersed with ten gold bats, wings spread. Border is in three bands, the inner one showing meander pattern through which are placed dragon heads at intervals. The central band has an intertwining lotus pattern and the outer band again shows the meander motif. Unlined.
Length, 166"; width, 78".

Miscellaneous

1081. **One Small Standing Stone Kuanyin; in Blackish Limestone, encrusted with powdery yellow earth deposit. Tang. Chinese.**
A slender Kuanyin in closely clinging garments, with jewels, modelled in relief, hanging from necklace and girdle. She wears high headdress, her twisted hair hanging over each shoulder, and her scarf across shoulders flowing free from figure down either side. In her right hand she holds the flask of the Water of Life; in her left hand, with arm bent, she holds a yak tail (or a lion tail) fly whisk. Her posture is graceful and simple with head slightly tilted. She stands upon a lotus throne which rests upon a square base. Four sides of base decorated. Front shows two Foo lions guarding the sacred jewel. Back shows four incised figures and Chinese characters. Either side incised with Chinese characters. Diagonal break across figure just above feet. Repaired. Height, $28\frac{3}{4}$ ".
1082. **One Small Bronze Kuanyin Seated on Pedestal. The Six Dynasties. Chinese.**
A seated Kuanyin, her right knee raised and bent so that foot rests on seat of pedestal and right arm hangs over knee. Left arm straight down at side with hand outspread on pedestal. Urna in forehead missing. Drapery hangs in folds below waist, supported by a girdle over left shoulder and back. High headdress with streamers descending over each shoulder. Rounded projection on chest. Pedestal separate, formed by two flat stands, one upon the other, topped by an irregularly curved seat raised on serpent forms and central column, all articulated. Top of pedestal bent at edge near Kuanyin's left knee. One circular and three oblong apertures, on seat of pedestal, projection on back of figure fitting into central one. Bronze, dark olive green gilded. Traces of lacquer. Height of pedestal, $4\frac{1}{4}$ "; height over all, $8\frac{1}{2}$ ".
1083. **One Small Bronze Inlaid Bracket with Ring. Sung. Chinese.**
A small flat bracket or plate originally attached to some object by means of two projecting loops on inner surface. Rounded loop in center of outer surface, from which hangs loose ring. Decorations in inlay of gold and silver. T'ao t'ieh head on outer surface of bracket. Two bands of scroll inlay decorate ring. Dark brown and black patina. Surfaces roughened by rusty areas of deposit. Length of bracket, $2\frac{1}{8}$ "; diameter of ring, $1\frac{15}{16}$ ".
1084. **One Large Head of Kuanyin Carved in Full Relief, in Black Limestone, with gray and cream incrustation, and traces of red, blue and green color. Tang. Chinese.**
Hair arranged in severe coil around forehead, braided across brow, divided over ears and coiled to peak. Headdress includes headless Buddha. Height, $22\frac{1}{2}$ ".
Modern wood stand.

Miscellaneous

1085. **Four Strips of Silk Velvet Chair Covers, uncut. K'ang-hsi. Chinese.**
 Each strip consists of two oblong panels of richest scarlet ground ornamented in brilliant green. All panels decorated alike in central field, with one oblong and three square divisions showing three circular medallions enclosing and surrounded by flower and leaf sprays. Oblong division ornamented with central floral form and five bats. Colors reversed on border, the ground being green with lotus designs in scarlet. Unlined.
 A—Length, $133\frac{1}{2}$ " ; width, 21". B—Length, 128" ; width, $20\frac{1}{2}$ ". C—Length, 132" ; width, $20\frac{3}{4}$ ". D—Length, $126\frac{1}{2}$ " ; width, $20\frac{1}{2}$ ".
1086. **One Long Strip of Silk Velvet Wall Hanging. K'ang-hsi. Chinese.**
 Ground, brilliant scarlet with ornamentation in silvery blue-green on inner field and border. A large lotus flower appears in center with branching sprays of smaller blossoms on either side. At each end a large phoenix spreads his wings amid small cloud forms. Border on one side and at both ends with designs of conventional lotus pattern. Color of ornamentation at one end of border, faded to yellow green. Both sides of strip worn at edge. Unlined.
 Length, $92\frac{1}{2}$ " ; width, $22\frac{3}{4}$ ".
1087. **One Strip of Eight Oblong Chair Covers, of Silk Velvet. K'ang-hsi. Chinese.**
 Decorations of each mat alike, with a central field surrounded by border. Central field of rich scarlet ground with oval central medallion and corner decorations in silvery blue-green of branching lotus flowers. Border reverses color, the ground being of blue-green with conventional lotus design in scarlet. Margin at one end badly worn. Unlined.
 Length, 120" ; width, 20".
1088. **One Strip of Eight Oblong, and Four Small Square Chair Covers, of Silk Velvet. K'ang-hsi. Chinese.**
 Of brilliant scarlet ground, and silvery blue-green ornamentation. Each oblong panel decorated alike with central circular medallion enclosing peony design, and at either side of medallion a slender curving floral branch. Border reverses color, the ground being blue-green on which is shown a conventional scarlet lotus pattern. Each small square has a circular peony medallion surrounded by ribbon like branches and corner foliate forms. Border with lotus design similar to border on oblong panels, but colors not reversed. Unlined.
 Length, 130" ; width, $24\frac{1}{4}$ ".
1089. **One Strip of Four Square Chair Covers, of Silk Velvet. K'ang-hsi. Chinese.**
 Each mat alike in ornamentation with central field and two borders. Ground rich scarlet, ornamentation silver blue-green in inner field. An outlined central lotus flower is surrounded by slender branching stems and five flying bats. Inner border narrow, more heavily decorated with cloud and geometric pattern. Outer border of outlined meander design. Unlined.
 Length, 99" ; width, $24\frac{1}{4}$ ".

Miscellaneous

1090. **One Long Strip of Silk Velvet Wall Hanging. K'ang-hsi. Chinese.**
Of richest scarlet, ornamented in brilliant silver green. Strip of four half panels, the design of each showing one-half a square, with border on three sides surrounding section of inner pattern. Inner field includes a divided circular medallion of flower forms and branching stems with peony clusters in corners. Ground of border, green with conventional lotus sprays in scarlet. Unlined.
Length, 148"; width, 20½".
1091. **One Long Strip of Silk Brocade. K'ang-hsi. Chinese.**
Of rich deep coral ground on which a small repeating lotus pattern in gold, interlaces with flowers, leaves, and curling stems, over entire strip. Unlined.
Length, 199"; width, 32½".
1092. **Two Mother-of-Pearl Inlaid Chairs. Ch'ien-lung (?). Chinese.**
Wood frames with four legs connected at base with bars near floor. The backs rise twenty-two and one-half inches above the flat seats and have a single panel at center, six inches wide. Beneath the seat on all four sides articulated wood ornaments (brackets) extending from leg to leg. These ornamentations (brackets) are lacquer-covered but ornamented without inlay, all other surfaces are covered with lacquer and minute designs of mother-of-pearl inlaid in lacquer. Each of the back panels show special decorative designs of similar design, the lower being rectangular and the upper circular in form.
Height over all, 40½"; width of seat, 21".
1093. **Five Miniature Square Bronze Seals. Tang. Chinese.**
Four of the seals are gilded and surmounted by kylin in full relief, the fifth seal is of mirror bronze without gilt, with broad semicircular band on top to hold cord. The mirror bronze seal and three of the others, show areas of green patina over the gilding.
Heights, $\frac{3}{4}$ of 1", $\frac{3}{4}$ of 1", $\frac{13}{16}$ of 1", $\frac{7}{16}$ of 1", and $\frac{7}{8}$ of 1"; widths, $\frac{1}{2}$ of 1", $\frac{1}{2}$ of 1", $\frac{17}{32}$ of 1", $\frac{5}{8}$ of 1", and $\frac{25}{32}$ of 1".
1094. **One Gilt Bronze Statuette. Probably early Tang. Chinese.**
Standing figure of Kuanyin in easy, graceful pose, on a lotus-blossom base which is hollowed underneath. She is in clinging robes, with necklace and jewels in relief, and the long ends of her scarf swing free of the body. In her left hand, raised to shoulder height, she holds a lotus bud. Soft gray-green patina.
Height, 4¼".
1095. **One Bronze Ornament. Han. Chinese.**
Head of tiger in high relief on a flat edge-plate, or flange; a hollow casting apparently for use as a covering plate on a flat surface. Small circular perforation below the nose and a flat projection three-eighths of an inch long above the head. All surfaces coated with a heavy green patina, and gray and brownish earth deposits.
Lengths, 3½".

Miscellaneous

1096. **One Bronze Mirror. Han (?). Chinese.**
Polyfoliate perimeter; edge band thick and beveled. Within the edge, on the back, a "balcony" supporting a decoration of floral motives. Soft greenish and silvery-gray patina, with iron-rust stains and deposits.
Diameter, $6\frac{3}{4}$ ".
1097. **One Bronze Mirror. Tang. Chinese.**
Circular, the beveled rim lightly indented and shaped as eight broad lobes or foils. Decoration, four large camellia sprays in low relief. Rich patina in grayish and soft olive tones, luminous on the back, of dull lustre on the mirror face.
Diameter, $7\frac{1}{8}$ ".
1098. **One Bronze Mirror. Tang. Chinese.**
Circular with broad edge. Decoration, two phoenixes and two racing horses in relief within a concave medallion, outside of which is a border of detached conventional floral sprays worked in low relief. Soft, lustrous black patina with silver areas and heavy green incrustations, and thin grayish earthy attachments.
Diameter, $4\frac{3}{4}$ ".
1099. **One Bronze Mirror. Tang. Chinese.**
Foliated outline, within which appear on the back butterflies and sprays in light relief on a smooth surface, at whose inner edge is a delicate moulding bordering a slightly depressed medallion. On the medallion appear ducks, singly and in pairs, poised on lotus leaves, all in relief. Soft, silver-gray and dense rich green patina, with touches of dark red, and on the mirror face black areas.
Diameter, $6\frac{1}{4}$ ".
1100. **One Bronze Mirror. Tang. Chinese.**
Circular, with slightly convex face, and thin lightly beveled edge. Within the edge a border of lightly incised diaper scroll, followed by a border of more or less rudimentary bird forms in low relief, and this by an inclined border of petal-point or lance-tip shape leading down to a broad, sunken field, with a profuse decoration in relief. The decoration presents human and animal grotesques, animal masks and sundry scrolls, a stipple ground in delicate point relief, and a ring of small squares or seals, each bearing a character. Black and mottled patina of soft lustre, with whitish incrustations and exposures of greenish disintegration.
Diameter, $7\frac{3}{8}$ ".
1101. **One Bronze Mirror. Han. Chinese.**
Circular, the mirror surface very slightly convex, and retaining its brilliancy and properties under a soft olive-green, olive-brown and gun-metal patina, broken by areas of a thick, heavy opaque green patina. On the back a very large umbo is encircled by a band of relief ornamentation in which a single phoenix and four animal monsters, apparently archaic forms of the land dragon and the dragon horse, appear, separated by five small conical bosses. A moulding enclosing this bears numerous characters in line relief, and on the broad rim are spear-head and conventional steel-gray patina, with dense green areas.
Diameter, $6\frac{3}{8}$ ".

Miscellaneous

1102. **One Bronze Mirror. Han. Chinese.**
Circular, with beveled edge. On the sloping surface within the edge two concentric spear-point borders in light relief, enclosing a sunken medallion which shows a sunray border surrounding a band of monsters in relief. Leaden-gray and blackish patina with thick green areas; cracked.
Diameter, $4\frac{1}{4}$ ".
1103. **One Bronze Mirror. The Six Dynasties. Chinese.**
Square, the edge beveled and thick. Within the edge, on the back, a narrow, sloping platform surrounding a sunken rectangular field which is without ornamentation save for a crouching quadruped in bold relief, forming the handle support. Rich black patina with greenish and reddish-brown areas, and patches of gray and yellowish earth incrustation.
Diameter, $4\frac{1}{4}$ ".
1104. **One Bronze Mirror. Tang. Chinese.**
Circular, with beveled edge. Principal decoration four lions following one another, modeled in relief in a depressed medallion which has a border of minute petals and is enclosed by a bold ridge. Surrounding the ridge a plain, flat band carries a poem on the mysteries of the mirror, in thirty-two characters executed in light relief. Beyond this the petal border is repeated—the petals in both borders being rounded—and this outer petal border is followed by an exterior border of pointed petals. Leaden gray patina of dull lustre, with dense green areas.
Diameter, $7\frac{3}{8}$ ".
1105. **One Bronze Mirror. Tang. Chinese.**
Foliated rim, thick and beveled, the festooning carried over to the back as a border relief, each of the foils there enclosing a butterfly or a detached spray, worked in light relief on a smooth surface. This borders a depressed medallion on which two phoenixes and two raging lions are executed in higher relief. Smooth gray-black patina and dense green patina, with reddish-brown earth stains; mirror surface pitted.
Diameter, $5\frac{3}{8}$ ".
1106. **One Bronze Mirror. Tang. Chinese.**
Polyfoil, the arms of the foils on the back enclosing flower sprays and butterflies in low relief on a flat, smooth surface, surrounding a concave medallion. The medallion bears a most unusual decoration, picturing a hunt in high and low relief. Three horsemen are shown at full gallop, one armed with the bow, which he is in the act of drawing, one with a lariat, and the third carrying whip which he flourishes above his head. Between the horsemen small animals are in flight. A crouching quadruped in bold relief forms the handle loop. Soft, lustrous, gray and blackish patina, with light green areas and thin earthy incrustations.
Diameter, $6\frac{1}{4}$ ".

Miscellaneous

1107. **One Bronze Mirror. Kamakura (circa A. D. 1250). Japanese.**
Circular, the mirror face flat, its smooth edge very slightly expanding, and this edge or rim projecting well back of the plane of the reverse side of the mirror. The sunken back or reverse is throughout patterned with a floral lattice in delicate relief and incised, the lattice divided into a circular field and narrow border by a low half-round moulding which is plain. Near one side of the field are two sparrows in flight, executed in low relief, and the handle support or loop is in form of a turtle worked in but little higher relief. Gray, green and white patina, with yellowish-gray earth incrustation. Diameter, $4\frac{3}{4}$ ".
1108. **One Jade Pi. Han. Chinese.**
A roughly cut circular disc with central orifice bored conically from either side, leaving ridge on interior. Both large surfaces very uneven, due to deep curved grooves, gouges and surface scratches. Outer edge damaged. The color is a mingling of light green and deep cool browns and blacks, mistlike with silvery surface incrustation. Diameter, $7\frac{5}{16}$ "; diameter of orifice, $1\frac{13}{16}$ ". In wooden box.
1109. **One Jade Pi. The Six Dynasties. Chinese.**
A circular disc with small round central perforation. Both of the large disc surfaces are richly decorated in relief with wild beasts coiling and twisting through a heavy scroll pattern of wave or foliage forms. Surfaces are of olive-brown and smoke-gray, with lesser areas of translucent ice-green, and along the edges, a dark autumnal russet partially covered with light earth color incrustation. Diameter, $4\frac{5}{8}$ "; diameter of orifice, 1".
1110. **One Jade Girdle Ornament. Sung. Chinese. Lungwen P'ei(?)***
A carved, flat, circular ornament formed by two curving dragons which spring forth from a segment at base of design, and hold between their heads a reticulated geometric form. Heads modeled conventionally in grooved scrolls, scales incised on bodies and on inner curving tails. Edges of the segment from which dragons emerge, is notched, and the surfaces decorated in low relief, one showing four Chinese characters within circular medallion surrounded by two slender dragon forms and opposite side showing six lines of Chinese text, reading:
"If in sorrow strike this jade
and its music will cheer you."
Jade translucent, ice-green with smoke-gray areas predominating, delicately veined in black. Rust stains on one surface.
(*Wong Ku-zur calls this ornament *Chin*. It was he who gave me the free translation which I have quoted in this description.)
Height, $6\frac{3}{8}$ "; width, $6\frac{3}{8}$ ".

Miscellaneous

1111. **One Decorated Jade Ring. Han. Chinese.**
A tube-like circular ring with high walls part opaque and part translucent. Outer surface slightly pitted. The decorations consist of four projecting rounded Tae Keih designs in oval medallion form, surrounding ring. Color, on opaque portions, black and dark rich brown, mottled with lighter mouse color over parts of each design. One clearly defined area of translucent whitish-green. Light yellow incrustation over part of opaque portions, particularly noticeable on interior of ring. Diameter, $4\frac{5}{8}$ "; diameter of orifice, 1".
In wooden box.
1112. **One Jade Kuei. Han. Chinese.**
A long pointed sceptre with finely beveled apex, and sides widening gradually to oblique lower end where one edge curves slightly in at disintegrated corner. Orifice bored in center near base. Form slender and dignified, suggesting an obelisk. Surfaces smooth and lustrous. Color, gray, finely speckled with faint yellow, mottled with dark brown and areas of deep autumnal reds. Near center, two crevice marks in blackish brown.
Length, $15\frac{13}{16}$ "; width, $2\frac{11}{16}$ ".
1113. **One Jade Knife. Chou. Chinese.**
A long thin oblong blade, irregularly shaped, with three conical perforations bored four inches apart, near long straight edge. Ends oblique and slightly curved. Surfaces smooth and lustrous. Jade thinner at edges than in center. Color, olive-green and blue-brown veined with darker green. Shadowy areas and rounded forms under surface. Several yellow spots near one end of object on both sides. Silvery earth incrustation along edges.
Length, $15\frac{1}{8}$ "; width, $4\frac{9}{16}$ ".
In wooden box.
1114. **One Jade Kuei. Han. Chinese.**
A long slender tablet of irregular form, one edge being almost straight, and the other, curved from base to oblique end. Both ends and curved edge beveled. Two conical perforations appear in tablet, five and one-quarter inches apart. Surfaces smooth and lustrous. Color on darker surface, mottled golden-brown with olive veins at center. Lighter surface, warm gray mottled at either end with brown, and marked with blue-black veins.
Length, $10\frac{13}{16}$ "; width, $2\frac{15}{16}$ ".
In wooden box.
1115. **One Jade Kuei. Sung. Chinese.**
A broad, pointed sceptre, both large surfaces of which are covered with large round knobs on sunken ground, surrounded by raised band at edge, so that outer thickness of kuei equals height of knobs. Several of the knobs near base nicked by sharp implement. Color, dull gray mottled with rust red and reddish-brown. Slight disintegrations on outer edge.
Height, $8\frac{1}{2}$ "; width, $2\frac{1}{2}$ ".
In wooden box.

Miscellaneous

1116. **One Jade Axe-shaped Kuei. Han. Chinese.**
 A decorated axe-shaped piece of jade with narrow square head encircled by two ridges with orifice diagonally bored in center. Object curves out to wide beveled edge. The decoration is a mythological combination of bird, with spreading tail feathers, and of beast, modelled in low relief; which extends across central portion of axe, projecting beyond edges. A band of meander design, and long pointed cicada forms are below this decoration. Design alike on both sides. Color, light olive-green over two-thirds of its length, meeting olive-brown at beveled end. Speckling of sand color deposit particularly on olive-brown area.
 Length, $6\frac{1}{2}$ "; width, $2\frac{3}{4}$ ".
 In wooden box.
1117. **One Jade Kuei. Han. Chinese.**
 A sceptre with central conical orifice near base, and sides widening from base to upper beveled end. Three ornamental grooves cross lower surfaces of sceptre, the central one decorated with meander design and the other two with interlacing ogee patterns. A narrow ridge crosses center of each intervening space, and just above central groove is small circular hollow with minute central knob. Surfaces smooth and lustrous. Disintegrations at lower end on one surface, destroying design in groove. Color, glowing flame and orange, with iron-red stains and shadowy diagonal lines. Metallic tracery over all surfaces.
 Length, 8"; width, $2\frac{1}{2}$ ".
 In wooden box.
1118. **One Jade Kuei. Sung. Chinese.**
 A translucent pointed sceptre with straight sides and sharply cut edges. Surfaces smooth and undecorated. Color, ice-white minutely speckled with golden brown, its entire length.
 Length, $10\frac{3}{16}$ "; width, $2\frac{5}{8}$ ".
 In wooden box.
1119. **One Jade Hu. Han. Chinese.**
 A short oblong tablet with two perforations. The large one is bored near one end of object, in center of jade, the smaller one placed out of center near opposite end. One long side and one end beveled at edge, the opposite end roughly cut. Color, blue-gray of shadowy water with black and silvery specks under the surface. One side more rusty and warmer in tone. (Fragment of a longer slab?)
 Length, $7\frac{3}{16}$ "; width, $2\frac{7}{8}$ ".
 In wooden box.
1120. **One Jade Kuei. Before San Tai. Chinese.**
 A short undecorated sceptre widening slightly toward upper beveled end. Both ends square. Corners at base on one surface slightly beveled. An orifice bored conically through jade, one and three-quarters inches from base. Surfaces smooth and lustrous. Color on one surface deep olive speckled with silver and delicate markings of olive-brown near handle end. Opposite surface olive-brown suffused with tracery of iron-red and yellowish speckles.
 Length, $7\frac{1}{4}$ "; width, $1\frac{11}{16}$ ".
 In wooden box.

Miscellaneous

1121. **One Flat Ornamental Girdle Pendant. Sung. Chinese.**
 A thin oblong pendant with indented curving edges formed by surface decorations. Top rounded in scallops, with circular orifice in center. The two broad surfaces are ornamented alike. A central tree form rises from base and branches out conventionally on either side in broad bands covered with finely incised lines. Narrow curved ridges suggest upper branches, between which the jade is covered with small incised double scrolls. Similar bands, ridges and scrolls decorate conventionally the lower part of ornament, a curious rootlike formation appearing on either side, at base of tree. The upper part of pendant is white, fusing into browns, which in turn merge into a glowing black at base.
 (General form and type of decoration suggest Indian or Peruvian objects.)
 Length, $4\frac{3}{8}$ ".
 In wooden box.
1122. **One Jade Kuei. Sung. Chinese.**
 An ornamental flat column, surmounted by a seated kylin modeled in full relief. Circular orifice bored through under animal. Shaft of column fluted. Base beveled to narrow straight edge. Capital decorated with broad band of small foliate scroll forms, bordered above and below with ridged channels. The base of the column is in reality the top of the sceptre, as the kylin is held in the hand when sceptre is raised. Color, whitish, warmed by delicate veinings of sandy and russet brown. Beveled end shows small white opaque area sprinkled with dark brown. Blackish stains along edge.
 Length, $7\frac{1}{4}$ ".
 In wooden box.
1123. **One Jade Kuei. Han. Chinese.**
 A small straight sceptre with square handle end, through which a circular orifice is bored. A broad horizontal band, followed by grooves and two narrow bands, encircles sceptre above handle. Blade rounded at edges and beveled at upper straight end. Color, golden-yellow autumnal tones mottled with gray and lighter atmospheric effects, certain areas being cloud-like in suggestion.
 Length, $6\frac{1}{2}$ "; width, $1\frac{9}{16}$ ".
 In wooden box.
1124. **One Flat Tapering Girdle Pendant. Han. Chinese.**
 A small slender, translucent form tapering from straight decorated end to narrow worn rounded point. Broader end girdled by two incised grooves and a simple scroll ornament on each flat surface. Indistinct incised design and small rounded projection at one end of object. Small orifice through projection. Surfaces minutely pitted. Color, white, speckled with russet-brown. Both ends of object rich dark brown.
 Length, $4\frac{1}{4}$ "; width, $1\frac{1}{8}$ ".
 In wooden box.

Miscellaneous

1125. **One Jade Yuan. Han. Chinese.**
 A circular ring with large round central orifice and sharply cut edges. Surface of interior of orifice slightly convex, and outer edge concave. Surfaces smooth and lustrous. Color, opaque, rich cream with large spots and veins of golden, amber tone. Entire surface covered with a silvery mirror-like patina. Diameter, $3\frac{1}{4}$ "; diameter of orifice, $2\frac{3}{16}$ "; height, $\frac{5}{8}$ of 1". In wooden box.
1126. **One Flat Tablet or Girdle Ornament. Han. Chinese.**
 A flat, rectangular object with curving upper end showing groups of sharply incised short grooves along edge. Central conical orifice bored near curving end. Each side of tablet has three longitudinal ridges leaving a shallow concavity in the two intermediate spaces. Edges of sides beveled; one end slightly oblique with worn corner. Color on one surface, light golden brown, opposite surface rich opaque cream. Surfaces smooth and lustrous; height, $4\frac{3}{8}$ ". In wooden box.
1127. **One Jade Pi. Han. Chinese.**
 A circular disc with central conical orifice cut from either surface, leaving ridge on interior of hole. Two gouges on outer edge. Two shallow depressions on one of the large surfaces where rock attachment has been cut away. Both surfaces pitted. Color on gouged surface like the bottom of a shadowy still pool, whitish green tones partially veiled by mossy olive film, shot with black spots and veins of brown. Slight earth incrustation. Opposite surface much lighter in tone, the ice-green and olive areas almost hidden by silvery incrustation. Diameter, $7\frac{11}{16}$ "; diameter of orifice, $1\frac{7}{8}$ ". In wooden box.
1128. **One Flat, Circular, Jade Girdle Ornament. Han. Chinese.**
 A small, flat object with round hole cut deeply into upper surface, surrounded by a low flat collar. At the outer edge of this collar three small perforations pierce diagonally through into central hollowing. Under side of object has circular plain surface at center surrounded by decoration in low relief, of the grain pattern. Color, opaque gray with light and dark brown and black markings. On lower surface near edge, a small light yellow area. Diameter, $2\frac{3}{16}$ "; diameter of hollowing, $\frac{9}{16}$ of 1". In wooden box.

Miscellaneous

1129. **One (half of pair) Jade (Ho Fu) Object of Identification—Tally or Pass. Han. Chinese.**
A flat modeled tiger form showing one half the animal cut longitudinally. A line of Chinese characters, also halved, is incised down center of back from head to tail. Inner surface flat with an oblong central form in low projection on which are incised four Chinese characters. This projection fitted into a corresponding depression in other half of tally, which is missing. His head is damaged and jade disintegrated thereon, leaving merely a suggestion of the incised grooving; and showing a central orifice which pierces through jaw. Body forms modeled in low relief. Color, gray with bluish tones on haunch. Inner surface shows white areas veined with blue. Roughened surface at head.
Height at head, $1\frac{1}{8}$ ".
In wooden box.
1130. **One Small Jade Tsung. Han. Chinese.**
A low cylinder with round interior, and square exterior surfaces, unevenly formed. A low circular collar projects at either end of object. Jade, semi-translucent on areas of ice-green tone which clouds to gray and black. Yellow opaque areas at three corners of object, one of which covers much greater space. White flaky particles float through the gray portions. Small rust spots especially noticeable on interior.
Height, $1\frac{3}{4}$ "; diameter of orifice, $1\frac{3}{4}$ ".
In wooden box.
1131. **One Small Jade Tsung. Sung. Chinese.**
A low cylindrical object, circular within and square without, having a low rounded collar which projects at top and bottom. Edges of object sharply cut. Color, chocolate-brown mottled with gray and flaked with light yellowish fossil-like forms.
Height, $1\frac{9}{16}$ "; diameter of orifice, $1\frac{27}{32}$ ".
In wooden box.
1132. **One Jade Ring. Han. Chinese.**
A wide circular ring with thin walls, one edge of which is unpolished and thicker than the other. Outer surface of ring lustrous, and girded by three incised circular grooves, dividing surface into four equal bands. Color on exterior, white, with delicate gray veinings and stains of rust color. Interior of ring creamy in tone with several small rust spots.
Diameter, $2\frac{3}{8}$ "; diameter of orifice, $2\frac{1}{16}$ "; height, $1\frac{1}{8}$ ".
In wooden box.
1133. **One Jade Seal. Sung. Chinese.**
A flat, square-sided block with upper pyramidal sides decorated at roughened apex with a grooved scroll design. An orifice with two openings is bored through apex. Base crudely cut with Chinese seal characters. Color, whitish, almost covered with black lacquer-like surface patina.
Height, $1\frac{1}{2}$ ".
In wooden box.

Miscellaneous

1134. **One Jade Pi. Han. Chinese.**
 A circular disc with central conical orifice cut from either surface leaving ridge on interior. Outer edge chipped, in one spot. Color, intense autumnal red-browns and rich dark burgundy tones with traces of translucent ice-green. Lighter surface roughened with strata cracks which are filled with silver incrustation. Darker surface shows green stratum and less earth deposit. Curious circular outline of incrustation at orifice.
 Diameter, $7\frac{3}{8}$ "; diameter of orifice, $1\frac{3}{4}$ ".
 In wooden box.
1135. **One Complete Jade (Ho Fu) Object of Identification—Tally or Pass. Han. Chinese.**
 The two parts represent a seated tiger, halved longitudinally. Rounded animal forms shaped crudely with ears and eyes modeled on top of head. Row of Chinese characters incised down center of back. Inner surfaces flat, with a large Chinese character in relief in the center of one half, fitting into corresponding grooved character in other half of tally. Color, mottled greens and browns streaked with blackish veins, and a minute thin speckling of silvery incrustation.
 Length at base, $4\frac{1}{8}$ "; height at head, $1\frac{7}{8}$ ".
 In wooden box.
1136. **One Jade Libation Jar. Yu San. Sung. Chinese.**
 Of tall ovoid form with deeply recessed base. Body decorated with three encircling bands. The upper band consists of conventionalized lotus petals; the central band shows four Chinese characters, and the lower band shows four ogre heads. All of the above mentioned designs incised in low relief. Bands divided into four vertical spaces by two crawling dragons which ascend at broader centers; and two lines of projecting knobs at narrow centers. Color, deep autumnal brown and red tones with dark olive mottling on one side. Within the throat, rich mahogany tones on one side and rich golden yellow on the opposite side.
 Height, $7\frac{1}{4}$ ".
 Wood stand and wooden box.
1137. **Two Jade Stylus or Pen-holders. Ch'i, or Shu Pi. A—Han. B—Sung. Chinese.**
A: A long, slender, triangular-sided tapering object, pointed at both ends, one end thicker and pierced by circular orifice. Half way down one of the surfaces, a sharp groove is incised along edge. One edge worn at narrower end. Color, reddish brown with russet veining.
 Length, $8\frac{1}{8}$ ".
 In wooden box, with "B."
B: A slender, round handle with spherical top surmounted by a pierced design of coiling longtailed kylin in full relief. At base of spherical top there is a shallow, curved channel around object in which a circular perforation pierces through jade. Opposite end flat, with small hole running up into interior. Color, ice-green, veined delicately with warm yellow-brown and russet.
 Length, $5\frac{9}{16}$ ".
 In wooden box, with "A."

Miscellaneous

1138. **One Jade Kuei. Han. Chinese.**
 A pointed sceptre with sides widening slightly towards base, one corner of which is broken. Obverse surface oval with central longitudinal ridge extending from point to base with angle worn at extreme point. Reverse surface flat, with one long, shallow, curved depression running lengthwise where rock attachment has been removed. Surfaces slightly roughened with numerous small pits. Color, strong deep watermelon green diffused with olive veinings and heavier strata lines of very dark blue-green.
 Height, $9\frac{3}{4}$ " ; width, $2\frac{1}{2}$ ".
 In wooden box.
1139. **One Jade Ku Pi. Han. Chinese.**
 A circular disc with central conical orifice leaving ridge on interior. Each flat surface covered with grain pattern (i. e. small circular knobs), surrounded by narrow ridge at outer edge and at orifice. Color, luminous golden brown and olives with delicate veins encrusted in light earth color, crossing surfaces. Traces of ice-green over all surfaces. Edges of jade translucent. Spot of blackish-green at outer edge on one side of disc.
 Diameter, $6\frac{5}{8}$ " ; diameter of orifice, $1\frac{7}{8}$ ".
 In wooden box.
1140. **One Jade Huang. Han. Chinese.**
 An irregularly formed semi-circular flat piece of jade like a large segment of the disc Pi, with two small perforations at outer edge near center of arc. Jade, thin and translucent, much worn from handling. Flat surfaces covered with low rounded knobs on some of which are incised cloud scrolls. Each surface represents image of dragon with narrow grooves and ridges indicating head and body forms. Color, ice-green with rust discoloration. One end of semi-circle, dark brown with black spots.
 Extreme width of arc, $5\frac{1}{4}$ ".
 In wooden box.
1141. **One Jade Yuan Kuei. Han. Chinese.**
 A short sceptre with gently widening sides towards rounded upper beveled end. Conical orifice near lower end. One corner of lower end beveled. Color, ice-green suffused with small wavy veins of brown. Upper end black and iron-red, with long stratum crack discernible from both sides. Corners at base also black.
 Length, $5\frac{13}{16}$ " ; width, $2\frac{7}{16}$ ".
 In wooden box.

Miscellaneous

1142.

Three Jade Seals. A and B, Han; C, Sung. Chinese.

A: A diminutive square-sided column with flat top, on which is finely cut in low relief, a coiling, profile dragon. The column is decorated with a narrow lateral meander band, and above it, four outlined dragon forms. All of these decorations are of the finest line incision and groove. Edge of flat top to column also decorated with continuous scroll design. Base, flat with incised Chinese seal characters, the grooves being filled with red color. Warm smoke-gray and silver tones. One surface has disintegrated areas and rough edge.

Height, $1\frac{7}{8}$ ".

B: A diminutive square-sided column topped by an extraordinary Foo lion modelled in full relief, his back raised, with tail curling over body. He is asleep and relaxes upon his forepaws. Column, undecorated but for two very small incised characters in upper left corner on one of the sides. Base shows deeply grooved Chinese seal characters, colored red. General color of object, white and smoke-gray, with finely heat-crackled veins and spots. A pinkish quality runs through the strata on column, and also on animal's head. Height, $2\frac{7}{16}$ ".

C: A flat square block, on the top of which is a round tortoise, head up, modeled in full relief. A small round orifice is bored under animal from side to side, for passage of cord. Base of block incised with Chinese seal characters, the grooves being filled with red color. Color, cold gray and lustreless, marked with spots of light brown.

Height, $1\frac{7}{8}$ ".

All three in wooden box.

1143.

One Jade Tsung. Han. Chinese.

A low cylindrical form, round within and square on exterior, having a low circular collar which projects at either end of object. Each outer plane divided by central vertical channel, on either side of which the plane is decorated with a short rectangular corner form in meander outline, followed beneath by a crudely cut circle within a diamond, and below that again, by two lateral incised bands. Surfaces show pits and cracks. Color, of closely mingled olive yellow and olive green, veined with orange and speckled with silvery particles. Warm gray earth deposit.

Height, $2\frac{1}{4}$ "; diameter of orifice, $3\frac{1}{2}$ ".

In wooden box.

1144.

One Jade Kuei. Han. Chinese.

A slender sceptre with sides widening very gently near upper, square, beveled end. Sides of sceptre rounded at edges. Corner of base broken. Two perforations near base, one above the other, bored conically from opposite surfaces. Grayish sand color becoming warmer toward upper end, veined with brown. Ivory-like surface.

Length, $8\frac{3}{16}$ "; width, $1\frac{1}{2}$ ".

In wooden box.

Miscellaneous

1145. **One Jade Yuan. Han. Chinese.**
A slender ring of uneven thickness with large central orifice. Other edges disintegrated and chipped. Richly colored with cockscomb-red and orange, and spotted throughout with numerous small gray particles. One of the flat surfaces more brilliant in tone, the other grayer and lighter.
Diameter, $5\frac{5}{16}$ "; diameter of orifice, $4\frac{1}{8}$ ".
In wooden box.
1146. **One Decorated Jade Pi. Han. Chinese.**
A circular disc with central conical orifice. Surfaces uneven, showing cracks and pits. Outer edge broken and gouged. Both surfaces decorated in a broad circular band bordered at either edge with meander design. The darker surface has a scroll design showing conventionalized bird and animal heads. Rock attachment or blemish has been removed on area where jade remains white, leaving shallow depression and destroying the surface design. Surface scratches have also destroyed design in several spots. Lighter surface incised with intertwining dragons with ogre and beak-like heads. Shallow depression and surface scratches. Color on darker surface as though the white jade had been stained and burnished a golden copper with glowing black areas and silvery flaky strata crossing the disc. Lighter surface whitish green stained golden and smoky brown. Black tones at either edge. Areas of silvery strata.
Diameter, $8\frac{3}{16}$ "; diameter of orifice, $2\frac{7}{16}$ ".
In wooden box.
1147. **One Jade (?) Seal. Sung (?). Chinese.**
A weight made later into a seal, in the form of a small monument, the body of which is four-sided with slightly swelling sides—on square spreading base or plinth. On top is an upright flat curving handle through which is pierced a circular perforation. Each of the four sides of body show two vertical panels in slight relief, on which Chinese characters are inscribed. This inscription is a poem which was incised at the time the object was changed from a weight to a seal. Seal characters of similar date deeply cut into the under surface of base. Color dark gray with brown areas.
Height, $3\frac{1}{2}$ ".
In wooden box.
1148. **One Jade Huang. Han. Chinese.**
A semi-circular flat girdle ornament, decorated alike on both sides, showing two dragon heads in low relief one at either end of object. Heads perforated at mouth. Between dragons the surface is covered with small raised knobs incised with scrolls and bordered at either edge with narrow band. Outer edge shows crenelated design. Color on lighter surface like ripening yellow corn with blackened scorched areas at outer edge. Darker surface autumnal and coppery in tone with similar glowing black outer areas.
Width across base, $4\frac{3}{8}$ ".
In wooden box.

Miscellaneous

1149. **One Jade Tablet of Trapezium Form. Han. Chinese.**
 Powerful looking and diminishing in thickness to beveled edge. Three boldly cut conical orifices are placed equidistantly along thicker edge. The jade strata is of unusual formation, with large mottlings in yellowish-pink, russet, olive and light gray, suggestive of the Chinese pudding-stone.
 Height, $4\frac{3}{4}$ "; width at beveled edge, $8\frac{7}{8}$ ".
 In wooden box.
1150. **One Jade Tsung. Chou. Chinese.**
 A tall cylindrical object, circular within and square on exterior surfaces. A heavy rounded band or collar projects at either end, both projections showing broken edges, and one of them a cracked area which includes also the near square corner. Interior of cylinder shows two deep ledges caused by irregular boring. Square outer planes divided vertically by central shallow channel, and laterally into five parts, by deep grooves which extend from central channel on one plane to corresponding one on adjacent plane. Decorations on each of the five sections, include short corner clamp-like form and two long horizontal bands. The color combines many early spring greens, and mist-like darker blackish-blue areas mingled with golden-brown. A thin white earth incrustation spreads over all surfaces. Rust stains on interior.
 Height, $6\frac{7}{8}$ "; diameter of orifice, $2\frac{1}{8}$ ".
 In wooden box—wood stand missing.
1151. **One Large Jade Seal. Sung (?) Chinese.**
 A polished square flat base, on top of which rises a large handle representing two dragons, headed in opposite directions, carved in full relief. A circular orifice cuts through center of dragons from side to side. Under surface of base shows the following heavily cut Chinese seal characters:
 "Chien Wei Chiang-chun Hu Chung-ho Yin."
 (Creating Terror General, Hu Chung-ho's Seal.)
 Color, black with traces of ice-green and minute silvery particles.
 (Written translation of seal characters made by Mr. Ma, is with seal in box.)
 Height, $3\frac{7}{8}$ "; width of base, $4\frac{5}{8}$ ".
 Contained in a yellow covered box.
1152. **One Jade Ta Tsung. Chou. Chinese.**
 A large, very heavy cylindrical form, irregularly circular within and having square exterior surfaces and a low round collar projecting at top and bottom.
 The square surfaces are separated in the center by flat vertical spaces. They are formed by four right-angled corner shapes, each of which is divided in three parts by deeply cut lateral grooves. Each of these parts is decorated alike with a clamp-shaped corner form, two small incised circles, and two long horizontal incised bands. Color, gray, mottled with tints of blue, olive, orange and purple. Top of cylinder a semi-translucent deeply felt autumnal orange, mingled with silver-blue and black. Bottom of cylinder, creamy with roughened and chipped areas. A swirly silver-white earth deposit clouds all surfaces.
 Height, $4\frac{1}{8}$ "; width at base, $5\frac{1}{2}$ ".
 Important wood stand with seal on base—large wooden case.

Miscellaneous

1153. **One Jade Yao Ch'an. Chou. Chinese.**
 A short, broad, rectangular tablet with rounded upper end, and a semi-circular boring along straight edge—placed there as a groove through which to draw cord, or it was originally an orifice and the tablet of greater length. Unevenly bored orifice near same edge. Both orifice and boring show ridge on interior. All four corners of jade damaged. Jade, semi-translucent and worn from much handling. Color, autumnal greens with russet tones spreading across surface from outer edges. Silvery earth incrustation very slight on one surface and almost covering opposite rougher side with fine filmy deposit.
 Length, $4\frac{7}{8}$ "; width, 4".
 (Inscription and rubbing, in wooden box with object.)
1154. **One Imperial Jade Pi. Chou. Chinese.**
 A circular disc of gorgeous coloring, with central conical orifice cut from both surfaces, leaving ridge on interior. The strata runs in layers noticeable along outer edge where they have disintegrated and broken. Two disc surfaces roughened by cracks and incrustation. Color on darker side, glowing golden yellow and flaming red, veined with silver deposit and surface film of darker bluish gray. Lighter surface brilliant light yellow with almost a star-like outline formed by deeper flame color which flows in from outer edge. Thin silvery incrustation.
 Diameter, $6\frac{15}{16}$ "; diameter of orifice, $1\frac{5}{8}$ ".
 (Paper with Chinese inscription, in wooden box with object.)
1155. **One Small Jade Tsung. Han. Chinese.**
 A cylindrical form, round within and square on exterior surfaces. The height slightly exceeds the width, and a low circular collar projects at either end. Surfaces smooth and polished, with two or three cracks showing. Jade, semi-translucent. Color, light green, mottled strongly with black. Areas of smoke color and small patches of cream white.
 Height, $2\frac{13}{16}$ "; diameter of orifice, $1\frac{1}{2}$ ".
 In wooden box.
1156. **One Small Jade Tsung. Han. Chinese.**
 A low cylinder with rounded interior and square exterior surfaces, the rounded part projecting slightly as a collar at either end. Edges of collar worn and uneven. Surfaces smooth and polished from much handling. Color, mottled black and deep golden brown. The two ends of cylinder show lighter yellowish areas, and a speckling of the same color extends over outer surfaces.
 Height, $1\frac{3}{8}$ "; diameter of orifice, $1\frac{13}{16}$ ".
 In wooden box.
1157. **One Octagonal Jade Weight. Sung (?). Chinese.**
 A small block with curving octagonal sides which widen to flat base. A strange animalistic form with small, bearded head, serves as handle on top of weight. Rounded orifice bored through animal for passage of cord. Each of the octagonal surfaces is covered with rows of small incised Chinese characters. The upper half of the object is opaque and mouse-colored with definite black zone of demarkation from translucent ice-green area at base.
 Height, $1\frac{7}{8}$ "; width, $1\frac{15}{16}$ ".
 In wooden box.

Miscellaneous

1158. **One Octagonal Jade Tube. Han. Chinese.**
 A hollow, cylindrical form, decorated on each of its eight exterior planes with two rows of small circular knobs on sunken ground, edged with narrow band. Jade, translucent whitish green, with one golden-brown end incrustated with silvery deposit. This deposit covers part of the lighter colored surfaces also.
 Height, $2\frac{1}{2}$ ".
 In wooden box.
1159. **One Small Jade Tsung. Chou. Chinese.**
 A low, circular, cylindrical object with four right angled projecting shapes which form square corners on exterior surfaces. Each corner shape has design of three horizontal ridges, one of which in each instance is of lesser length. Surfaces worn and cracked. Color, rich reddish black mottled with dark olive, showing traces of gray at one edge.
 Height, $1\frac{1}{16}$ "; diameter of orifice, $1\frac{1}{16}$ ".
 In wooden box.
1160. **One Small Rounded Jade Girdle Ornament. Sung. Chinese.**
 An irregularly formed circular block covered with ornamentation and pierced with small central orifice. The outer circular surface shows a continuous design in relief, of twisting and interlacing animalistic forms. Top and bottom flat, incised indistinctly with five circular medallions on ground of simple meander pattern. One of these surfaces has three gouged areas. Three distinct colors appear, olive-brown, black and white, the black being particularly strong and glowing around circular surface and separating the olive and the white areas.
 Height, $1\frac{7}{16}$ ".
 In wooden box.
1161. **One Small Jade Tsung. Han. Chinese.**
 A low, unevenly formed cylindrical object, rounded within and square on exterior. A narrow circular band or collar projects at either end. Entire surface shows natural granulation and is highly polished. Color, olive-brown with a large translucent green area extending over one side and corner of object. Opaque surfaces veined with yellowish earth incrustation.
 Height, $1\frac{5}{8}$ "; diameter of orifice, $2\frac{1}{8}$ ".
 In wooden box.
1162. **One Jade Tsung. Chou. Chinese.**
 A low small cylinder with unevenly rounded interior and square exterior surfaces. Object cut obliquely. A low circular collar which is worn and rough, projects at either end. Surface scratches across two of the planes. Color, burnt blackish gray and brown, speckled with silver and light earth color incrustation.
 Height, $1\frac{1}{2}$ "; diameter of orifice, $1\frac{3}{4}$ ".
 In wooden box.

Miscellaneous

1163. **One Jade Bell-shaped Ornament. Sung. Chinese.**
A slender, hollow Chinese bell form, with flattened handle on top, representing two coiling dragons. Each side of the bell is decorated alike, with upper sub-divided rectangle in which are placed small meander and circular designs in relief, and below this, two pairs of twisting dragons, heads together, also in low relief. Surface of jade rough and pitted. Color, mottled browns of maple sugar effect. Height, 6".
1164. **One Decorated Jade Pi. Sung. Chinese.**
A small thick circular disc perforated in the center, and surrounded on outer edge by four sculptured symbols. Disc covered on both flat surfaces with geometric double scroll pattern and a twelve petaled flower form at orifice. Sculptured ornamentation around edge includes three animals and a rounded image representing the pearl riding upon waves. Three small perforations in pearl which meet at center of interior. An ogre head, somewhat flattened, with orifice bored through jaw, is sculptured at opposite edge of Pi, and between them on either side is an animal modeled in the round, one a dragon, and the other a tiger, both facing the pearl. Color, ice-green with tea color stain over parts of object. Slight silvery earth incrustation. Height, $3\frac{3}{4}$ "; width, $3\frac{3}{8}$ "; diameter of disc, $2\frac{1}{4}$ ". In wooden box.
1165. **One Jade Kuei. Han. Chinese.**
A broad flat sceptre with rounded top and square unevenly cut lower end; a small curved groove in center of end, and a conical orifice just above it. Groove used either as channel for cord, or else the sceptre was longer and the groove originally an orifice. Form of object similar to very early chisels. Jade thin, smooth, and polished, a shallow depression appearing in center of one surface. Color, strong blackish green flecked with gold and silver and deep reddish brown small areas. Length, $8\frac{15}{16}$ "; width, $6\frac{1}{4}$ ". In wooden box.
1166. **One Jade Ta Pi, of exceptionally large size. Han. Chinese.**
A superb, disc with small central perforation cut conically from either side leaving ridge on interior. Outer edge of disc slightly grooved. Surfaces undecorated, but for a small incised insignia of ownership cut in the polished surface. The design shows a bird holding in his claws a rectangular shield with coat-of-arms incised in center. Color on polished surface, translucent and richly varied resembling the tones of a moving sea. Black, deep blue-greens and lighter aquamarine tints blend and contrast with warmer and golden seaweed browns. Stratification, veins and changing colors, break up the surfaces with fine variation. Over much of this surface there is a delicate silvery incrustation. Opposite surface lustreless and almost covered with heavy white incrustation in which there seems much movement, as of swirling foam over an undertone of blackish cold green. Diameter, $12\frac{1}{2}$ "; diameter of orifice, $1\frac{13}{16}$ ".

Miscellaneous

1167. **One Jade Tsung. Sung. Chinese.**
A cylindrical form with square outer surfaces, round within, and having rounded collar projecting at either end. Outer vertical planes girded at top, in the center and at bottom by three broad lateral bands of closely grouped ridges. One of the corners damaged. Color, black, gray and olive-brown showing areas of translucent whitish jade, and minute silvery speckling. Areas of opaque pinkish gray at one end of object. Slight silvery incrustation.
Height, $4\frac{7}{16}$ " ; diameter of orifice, $2\frac{1}{16}$ ".
In wooden box—wood stand.
1168. **One Jade Huan. Han. Chinese.**
A thin circular translucent disc with large round beveled orifice in center. Slight depression across one of the flat surfaces which are rounded to beveled outer edge. Color, ice-green, veined delicately through all surfaces with light seaweed brown. Traces of whitish strata near outer edge. Diameter, $5\frac{9}{16}$ " ; diameter of orifice, $2\frac{3}{4}$ ".
In wooden box.
1169. **One Jade Pi. Han. Chinese.**
A circular disc with central conical orifice. Jade thicker near orifice than at outer edge. One of the two large surfaces has two gouges across it and three deeper breaks at outer edge. Color on this surface suggests the blending of clear summer green with the early autumn yellow and russet reds. Veining of darker green and silvery incrustation. Opposite surface similar but more deeply autumnal in coloring, the red and orange predominating and there being less of the incrustated area. Small mica-like particles discernible on both surfaces. Diameter, $6\frac{1}{2}$ " ; diameter of orifice, $1\frac{5}{8}$ ".
In wooden box.
1170. **One Jade Pi. Han. Chinese.**
A circular disc with central conical perforation. Outer edges chipped. Large surfaces lustrous and smooth but uneven on one side with shallow gouges where rock attachment has been cut away. Color on gouged surface, whitish opaque blue-green, similar to the colors of a wave as it breaks, showing dark green undertone and shadowy mossy veins of olive. Opposite side olive and mossy in surface tone over an under color of cold blue-green. Delicate veining of olive brown. Diameter, $6\frac{3}{4}$ " ; diameter of orifice, $1\frac{3}{4}$ ".
In wooden box.
1171. **One Jade Pi. Han. Chinese.**
A circular disc with central, obliquely cut orifice. Surfaces chalky in appearance, (possibly caused by intense heat) slightly roughened with incrustation, and gouged at outer edge. Color on lighter surface, pinkish buff and white with shadowy areas of smoke and whitish green. Darker surface yellower and warmer in tone with similar clouded parts. Both surfaces show chalk white incrustation.
Diameter, $7\frac{5}{16}$ " ; diameter of orifice, $2\frac{1}{8}$ ".
In wooden box.

Miscellaneous

1172. **One Jade Pi. Sung. Chinese.**
A translucent circular disc with round central orifice. Both flat surfaces covered with small scroll cloud pattern surrounded at either edge by crudely incised circular groove. Color, semi-translucent brownish gray, speckled in small areas with lighter brown.
Diameter, $6\frac{13}{16}$ "; diameter of orifice, $1\frac{15}{16}$ ".
In wooden box.
1173. **One Jade Huan. Han. Chinese.**
A circular disc with large round central orifice. Slight surface roughening by disintegration. Outer edge chipped. Color, cold mottled ice-green veined strongly over all surfaces with brown.
Diameter, $5\frac{5}{8}$ "; diameter of orifice, $3\frac{5}{16}$ ".
In wooden box.
1174. **One Jade Pi. Han. Chinese.**
A circular disc with central orifice cut conically from either side leaving ridge on interior. Edges chipped and broken. Both flat disc surfaces have shallow gouges and disintegrated areas. Color, autumnal olive greens shot with bluish-black tones and flaky mottlings which are in color like ripened grain. Traces of mica-like substance, and light earth incrustation.
Diameter, $6\frac{5}{8}$ "; diameter of orifice, $1\frac{7}{8}$ ".
In wooden box.
1175. **One Jade Pi. Han. Chinese.**
A circular disc with central obliquely bored orifice. Outer edge chipped, cracks run from edge into roughened surfaces. Under color, rich deep tones of mahogany and blue-green, both colors being almost hidden by a heavy interspersion of silver and buff, the intermingling of the latter colors giving a sense of unusual movement.
Diameter, 8"; diameter of orifice, $1\frac{13}{16}$ ".
In wooden box.
1176. **Six Jade Tablets, Kuei. Sung. Chinese.**
Six flat, rectangular tablets with animalistic, and bird decoration, differing slightly in length but similar in quality of jade, form and type of decoration. All tablets have broad horizontal band near upper end, grooved and incised with meander and geometric shapes, and orifice in center. Five of the tablets are surmounted with an animal carving, of dog, water-buffalo, dragon, rat, and ram. The sixth tablet has a sleeping hawk. Jade, translucent and mottled, light brown with small ice-green areas, and film of silvery earth incrustation crossing surfaces in long streaks. Strata cracks and traces of disintegration. Carving of rat damaged on back. One edge of dragon tablet gouged. Corner at base of buffalo tablet broken off.
Dog tablet—Height, $6\frac{1}{2}$ "; width, $2\frac{3}{16}$ ".
Water Buffalo tablet—Height, $6\frac{7}{16}$ "; width, $2\frac{1}{2}$ ".
Hawk tablet—Height, $5\frac{7}{16}$ "; width, $2\frac{5}{16}$ ".
Dragon tablet—Height, $5\frac{7}{8}$ "; width, $2\frac{1}{2}$ ".
Rat tablet—Height, $6\frac{3}{16}$ "; width, $2\frac{5}{16}$ ".
Ram tablet—Height, $6\frac{3}{16}$ "; width, $2\frac{7}{16}$ ".
In three wooden boxes.

Miscellaneous

1177.

One Jade Tsung. Han. Chinese.

A slender cylindrical object square on exterior and circular within, with a rounded band or collar projecting at either end. One edge of collar damaged. Each outer plane has central vertical channel and at either edge four horizontal grooves. Spaces between these grooves decorated alike with a short clamp-shaped corner form incised with meander outlines, an astronomical circle and two long horizontal incised bands. Edges of object damaged. Color, rich autumnal red browns and mahogany mingling with translucent ice-green and golden flaky areas. Collar at one end shows light earth color. Height, $5\frac{1}{16}$ "; diameter of orifice, $2\frac{3}{16}$ ".
In wooden box—wood stand.

1178.

One Jade Tsung. Chou. Chinese.

A slender cylinder, round within and square on exterior surfaces. Rounded orifice bored unevenly from either end, leaving deep ledge on interior. Outer surfaces show six lateral deeply cut grooves placed equidistantly down each corner, alternated by similar grooves, slightly incised. One surface shows gouged depression where rock attachment has been removed. The jade is of unusual quality, showing dark strata of apparently harder quality, its resistance to handling causing the strata to project slightly on all surfaces. Color, black and very dark blackish-brown, with traces of silvery mica-like particles. Silver earth incrustation. Height, $5\frac{5}{8}$ "; diameter of orifice, $1\frac{3}{4}$ ".
In wooden box.

1179.

One Large Velvet Wall Hanging. K'ang-hsi. Chinese.

In three breadths of silk velvet, showing central field and border all on pale gold ground. Central field covered with lotus flower and bat ornamentation showing large central flower and fourteen smaller blossoms in silver and pink connected by darker blue-green and silvery branches, and ten pink bats with wings spread. Border divided in three bands; the outer of meander design, the central one of lotus flower and sprays, and the inner of meander and dragon heads. Unlined.
Length, 130"; width, $79\frac{1}{2}$ ".

1180.

One Bronze Jar with two looped handles and cover. Han or The Six Dynasties (?). Chinese.

Circular body with slightly spreading foot and recessed base. Dome-shaped cover fits closely to body, and is surmounted in the center by a circular cup-shaped knob, pierced at opposite sides. The handles spring from opposite sides in animalistic head forms—are hollow cast, the cores remaining. Three bands of decoration encircle object; one on cover, one at shoulder and one on foot; each band showing a line of water buffaloes in profile. The lines of decoration on cover and at base are divided by an ornamental device repeated four times—while the line surrounding shoulder is divided by two ogre heads. Color of bronze is dull brass as shown in areas from which the patina has been scoured, the remaining areas covered with mossy green and olive patina mottled with black. Recessed base repaired. Cover shows denting and nicking. Similar seals incised in center of cover and on inner base. Height over cover, $7\frac{3}{8}$ "; width over handles, $10\frac{1}{4}$ ".
Wood stand.

Miscellaneous

1181. **One Flat, Circular Bronze Mirror. Tang. Chinese.**
 The mirror back shows an outer border designed with small knobs and geometric patterns, within which is a depressed circular plane covered with delicate and finely cast ornamentation in low relief, with central raised knob pierced for passage of cord. The knob is enclosed within a square, outside of which the field is covered with eight twisting animalistic forms and twelve right-angled and T-shaped units. This field is edged with a narrow border of spear-point design. Back of mirror shows ancient gilding which is partially covered with blue and green patina and brown earth incrustation. The mirror bronze and slight areas of plum color show particularly at outer edge. Mirror surface plane, thickly incrustated with brilliant tones of green patina and showing areas of rich plum color and rust tone.
 Diameter, $5\frac{1}{2}$ ".
 Wooden box.
1182. **One Small, Slender, Circular, Bronze Vase with gently flaring mouth and deeply recessed base. Chou. Chinese.**
 Vase almost entirely covered with ornamentation in low relief. The upper half shows palm leaves rising from a circular band, in both of which meander design appears, in the band four ogres. Below these a wide collar is divided equally by four dentated vertical ridges representing cockscombs. The collar shows t'ao t'ieh designs on meander ground. Outer base encircled by two narrow ridges. Patina mottled light and dark olive greens, showing disintegrated areas and incrustation. Inner recess of base heavily incrustated with lighter green. Edges of mouth and base damaged.
 Height, $5\frac{11}{16}$ "; diameter of mouth, $1\frac{7}{8}$ ".
 Wood stand.
1183. **One Small Stone Head. Tang. Chinese.**
 A black stone head of Kuanyin, with parted hair rolled back from forehead and coiled high above a crown from which two pendants extend downward behind head. Eyes almost closed, nose broken—stone rough over entire surface. Traces of gilding remain on back and sides of object.
 Height, $4\frac{1}{8}$ "; width of crown, $2\frac{1}{4}$ ".
 Wood stand.
1184. **One Circular Bronze Mirror with foliate edge. The Six Dynasties. Chinese.**
 Back recessed, showing design in low relief, of an Emperor seated, with attendant on the left standing under small tree. On the ground a tortoise, and flying overhead a heron. Perforated knob in center. Color, olive with green and gray patina. Mirror surface slightly convex and brilliant in color, showing areas of emerald patina over darker greens and blues. Silvery and gray-brown incrustation at edges.
 Diameter, $7\frac{9}{16}$ ".
 Wood stand following foliate outline.

Miscellaneous

1185. **One Marble Fragmentary Group. Wei. Chinese.**
 Sakyamuni in priestly robes and formal headdress, seated in the Occidental manner on a rectilinear throne, and beside him Kwanyin standing on a thalamus, both on a flat and broken base and in high relief against a fragmentary halo—part of a group of the Amida Triad. Carved from a block of buff marble, curiously mottled, the mottling being inconspicuous in rough fracture but yielding a dark stippled effect in polished surfaces. The Buddha has one hand opened, palm outward (the fingers missing), and the other hand opened palm outward but turned downward, with points of thumb and first finger meeting, and he has a separate lotus halo. Both his feet are broken off.
 Height, 14"; width, 10 $\frac{3}{4}$ ".
1186. **One Carved Wood Statuette. Probably Wei. Chinese.**
 Seated figure of the Buddha, on a lotus flower before a tall arched halo or shield, the whole mounted on a formal and characteristic base or throne, and the whole carved from a single block of wood. The left hand, which rested upon the left knee, is worn away, the right arm is also missing. The top of the shield is chipped, and a part is gone from the lower right side, as is much of the lotus and the base. Probably once was painted, but none of the pigment remains; the carving is in the yellowish natural color of weathered, rotting wood. Encrustation of earth which has entered seams and apertures.
 Height, 12 $\frac{1}{4}$ ".
1187. **One Marble Tomb Frontal. The Six Dynasties. Chinese.**
 In the form of a double lintel, or a lintel with a central pendant the equivalent in length of its two side or end supports but a trifle broader than those; in other words a broad rectangular double arch. The entire face is finely carved in the most delicate cavo-rilievo, the details furthermore being engraved in fine line. Across the top runs a border of sinuous floral scroll, with small medallions and rosettes alternating within the undulations, and this is followed by a narrow rope border. Next comes the principal ornamentation, a band of linked foliar scrolls enclosing angels riding on birds and animals, and below this is a border in wave motive which is continued down the inner sides of the end supports and the central pendant. The end supports each display a tall robed figure with folded hands standing between two trees, and the central pendant is given to a grotesque of winged-dragon suggestion, believed to be a conception of an ethereal force of evil, placed to placate and ward off the malign influences, and above and below this figure are lotus adaptations. The general color is grayish and brownish, with areas of fine black patina. At the back of the top are three niches whose position indicates a housing purpose for support of a superstructure. The uncarved surfaces hold attachments of yellowish earth. (Broken through at left of center.)
 Height, 17 $\frac{1}{4}$ "; length, 84 $\frac{1}{4}$ ".

Miscellaneous

1188.

One White Marble Polychrome Statue of Kuanyin. The Six Dynasties. Chinese.

Standing figure of the goddess of mercy, gracefully poised, the upper body inclining slightly backward and to the left, with characteristic Eastern grace, and sinuosity of line, on a low octagonal pedestal, the whole exquisitely carved out of a single piece of marble. The figure is modeled at once with delicacy and strength, vigor and refinement, and the head and face with poise and expression of great dignity and serenity. The goddess is in light clinging robes, with breasts and arms bared and bared feet, her headdress is moderately high and she wears an elaborate tiara, from which streamers depend over shoulders and arms. Girdle and rosary are carved in relief, the folds of the girdle and the individual beads all carefully modeled, as are the graceful lines of the gauzy skirt, the latter by broad and easy incision. Armlets are also carefully carved. The left arm, which hung straight down, is missing from above the elbow, and the right arm shows the elbow bent sharply, the hand and a part of the forearm being missing. Face and apparel are painted in polychrome and embellished with gold, the colors now an age-worn dark vermilion and green and rich creamy gray, and the gold softened to a tone of subdued fascination. The pedestal, which is carved in conventional lotus motives, is painted a dark reddish-brown, and is broadly chipped in front of the left foot of the statue and at the center of the base. Height, $53\frac{3}{4}$ "; diameter of pedestal, $14\frac{3}{4}$ ".

1189.

One Stone Head. Tang. Chinese.

Head of a deity, with closed eyes and smiling lips, carved in a dark gray stone which blackens with oxydization and is marked on fractured surfaces by veins of ferrous corrosion; the head broken from a great statue, and wearing a high crown with a small seated figure of Buddha carved in relief on its front. The face has at some time been painted, and shows now a buff-gray surface with areas of blackish patination; the abruptly severed neck shows attachments of reddish paint, and to various surfaces cling thin attachments of light grayish earth. The face has been uninjured in the mishaps befalling the sculpture, save for three scars on the left side, at eyebrow, eye and the round of the cheek. From a Lung-men cave temple. Height, 18"; width, $8\frac{3}{4}$ ". Wood base, colored.

Miscellaneous

1190.

One White Marble Statuette. Tang. Chinese.

Yakushi, lord of medicine, seated with knees spread and feet folded under, on a thalamus supported on three squatted Foo-lions resting on a formal base. The deity is crowned, the crown showing varied reliefs on a cross-hatched ground, and displays a formal headdress with streamers falling in front of the shoulders, with elaborate epaulettes in bold relief and pendant tassels, and against the flowing robes hang the strands of a boldly carved rosary. The face is modeled with benignant expression, and the hands are clasped before the breast in devotional attitude. Vestiges of green and red paint of early days cling to the surface in places, but for the most part the marble shows in front a grayish and creamy tone, with a softly glistening patina about the knees. Below the left side of the figure is an incised inscription, reading: "Yao Shang (Japanese, *Yakushi*) P'u sa Chao Tê Ho chia kung yang"—"Presented in recognition of Buddha's remarkable blessings on the house of Chao Tê Ho to the lord of medicine, Yao Shang."

Height, $27\frac{1}{2}$ "; width of thalamus, $14\frac{1}{4}$ ".

1191.

One White Marble Statuette of Amida Buddha. Tang. Chinese.

Seated figure of the Buddha, in finely draped silken robes which leave the breast and part of the right arm exposed, the folds of the robe shown in low relief, and the figure posed cross-legged with the soles of the feet turned upward, on a circular throne carved in the lotus pattern at the back and covered in front with the festooned draperies of the Buddha's ample apparel. The head is in rigid position, facing front with eyes directed downward, and both hands have been extended forward, but the left hand is broken off, and the right arm is missing from the elbow joint. Face, breast and exposed arm are painted a soft, dark orange-yellow, which is partly worn away. The robe is a soft gray, also from ancient painting, and the back of the hair retains a black spot, while in various places about the throne the white marble comes out, with a softly rubbed surface.

Height, 21" (with pedestal, $25\frac{1}{2}$ "); width of throne, 14". Mounted on a wooden circular pedestal having a hexagonal base, covered with gray velvet.

Miscellaneous

1192. **One Polychrome Wood Carving. Sung. Chinese.**
 Monju, goddess of wisdom, seated sidewise on a Foo-lion couchant; the lion's head is turned squarely to its right, the direction which the goddess faces. Her feet are crossed at the ankles, her right hand rests on her right knee, and her left hand is held forward, the arm extending slightly upward from the elbow. Both hands, (the left one sadly crippled), are ancient restorations in plaster. The features of the lion are boldly and heavily carved, those of the goddess with smoothness and restraint, and her robes and jewels are carved in relief. The whole painted over a layer of paper in green, vermilion, blue, brown and gold, with white for the exposed flesh of breast, hands and face, and the eyebrows touched in in black. Much of the pigment has vanished, and the gold retained has toned to a low key. The coloring is in various consistencies and was applied at widely varying dates. Back of the goddess's figure hollowed out, with a vertical oblong opening—either for seasoning of the wood, as is often in European wood carvings, or for supporting a halo, or for receiving prayers or the spirit, as is a frequent custom of the East. The back of the beast, and also its rump, is so shaped as to indicate that the group fitted a wall niche.
 Height, 21½"; width, 16".
1193. **One Polychrome Wood Carving. Probably Sung. Chinese.**
 Statuette of a bare headed Lohan, standing on a lotus throne, his hands clasped before his breast. He wears a green skirt which hangs in full folds, and a red priest's robe which leaves his chest and right arm bare. He is an aged man with heavy features, strongly modeled. The feet are broken off. The thalamus, in addition to red and green, shows dark blue. All the colors are time-faded, in places the red paint has worn away, disclosing the white undercoating, and about the figure the apparel discloses vestiges of gilding.
 Height, 12¾".
1194. **One Polychrome Wood Carving. Probably Sung. Chinese.**
 Statuette of Jizo, god of children, standing on a thalamus, with feet well apart and toes turned outward. The hands are broken off, but from the position of the arms they would appear to have been held in the attitude of prayer. He is in ordinary costume with priest's robes thrown over it, the skirt green and the robes vermilion, green and gold, all color and gilding faded by the passage of time and partly missing. The base shows similarly worn green, vermilion and blue. The god's hair is represented in black, and he appears as a young man.
 Height, 12½".

Miscellaneous

1195. **One Group of Three Carved Wood Bird Statuettes. Probably Sung. Chinese.**
A family of phoenixes; two large or adult birds, one larger and more resplendent of plumage than the other, apparently intended as representation of male and female, and a small bird, with much less of tail. All are squatting, with wings spread and tails erect, the larger birds perched each upon the half of a lotus flower; the small bird is without legs and is poised upon a pin or wedge which was inserted in some support. All painted in dark brownish-vermilion lacquer and gilded, and retaining generally the gold, portions of the surfaces coated from the fumes of incense and with earth incrustation. Some tail-feather tips damaged.
Height of large birds, 12"; of small bird, 5½".
1196. **One Carved Wood Bust. Early Ming. Chinese.**
Head and shoulders, but with most of the shoulders gone, of Jizo, god of children; detached from a full-length statue. The face has a benign expression, the eyes partly closed. The border or collar of the coat is all of the raiment retained on this fragment. The back of the head is separately carved, and held in place by ancient wooden nails. Originally painted with vermilion lacquer and gilded, the surface now shows but little of either; over considerable areas the white under-coating displays itself, and elsewhere the wood itself appears, a dark, weathered brown, with patches of blackish patina.
Height, 9½"; width at shoulders, 6".
1197. **One Small Wood Horse carved in full relief. Tang. Chinese.**
The headstall, saddle, saddle blanket and harness, are emphasized by increased relief. All four forelegs and feet are missing, having been broken off at the knee. Dark, dense, coarse grained wood, all surfaces having been covered with both light and dark colored washes.
Height over mane, 7½"; extreme length, 9¼".
1198. **One Rectangular, Flat Lacquer Box. Chinese.**
Top of cover, sides and ends of box, decorated with a landscape in colors and mother-of-pearl on black lacquer ground. Inner side of cover lined with blue paper. Lower inner part, red lacquer.
Height, 4¼"; length, 22¼".
Embroidered cloth cover.
1199. **One Stone Head. Sung. Chinese.**
Sculptured head of a Lohan, in soft, dense and heavy white stone, the surface now a yellowish-gray, with a brownish patina at the back of the head and survivals of brown paint to the left of mouth and under chin, and on the backs of the ears. He is bald, with prominent features and an expression of rather stern affability, and has the large-lobed ears of wisdom. The eyebrows are incised and project in part downward, in relief, reaching the neck, and incised wrinkles curve about his brow and temples. The head is broken short off at the neck.
Height, 5".
Wood stand.

Miscellaneous

1200. **One Small Standing Kuanyin in Dark Slate-gray Stone. Archaistic. Chinese.**
A slender standing Kuanyin on a lotus throne, her long flowing garments extending in narrow bands over base in front and at either side. She wears a high headdress, jewelled necklace, and a scarf across shoulder. A small bottle is in her left hand. Her right arm is bent and in her hand, palm forward, she holds a flail. The posture is stiff and lifeless and the modeling is superficial.
Height, 27½".
1201. **One Rectangular Lacquer Mask Box. Time of Yoshimasu. Japanese.**
Decorated with floral and marine subjects in gold on black and dark red background. Inner lining of brocade. Inner cover decorated in gold with design of shells and sea grasses.
Height, 8"; length, 11¾".
1202. **One Lacquered Wood Stand. Sixteenth Century. Japanese.**
Oblong, the top flat with rounded edges. On this, the top, three lacquer coverings, and an under coating of brown, a second coat of rich black, and an uppermost dressing of deep olive, have with the passing of time been so variously worn down that the surface is now a mottled one of soft, low tones in three colors. The supports of the top, one piece the length of each side, include skirt and feet in one; they are of slightly swelling contour, and are finished on the exterior in dark red lacquer. The skirt proper is of foliated or scrolled edge, and on each side at its ends the skirt runs down into angular feet spanning the corners. The inner sides, and the under surface of the top, are in black lacquer.
Height, 4⅝"; length, 27¼"; width, 14½".
1203. **One Pair of Wood Sliding Doors. Japanese.**
The principal member of each door was originally in one piece, but a crack in one extends its entire height. The wood is of very coarse grain and weather-stained a dark brown color. A narrow border surrounds each door and the original hand-pulls are attached. The front of the doors are decorated with chrysanthemum stems, foliage, and flowers, in low relief which at some time were painted in white and green. Slight traces of the paint remain.
Height, 67"; width, 34½".
1204. **One Pair of Sliding Wooden Temple Doors. Japanese.**
Decorated each side in bold relief carving painted in black, white and green. On one side three deers and a large tree; on the opposite a large pine tree and eagle.
It is said that these doors originally belonged to the ancient Bukkoji Temple at Kioto, which burned about the year 1800, and that these doors were saved and sold by the temple authorities in the year 1903 to the dealer who sold them to Mr. Freer.
Height, 71¾"; width, 37½".

Miscellaneous

1205. **One Wood Writing Box, attributed to Koyetsu. Japanese.**
Over a thin reddish-brown surface, within and without, a decoration appears on cover consisting of a red lacquer table on which rests a helmet in metal. Near by, a Wand of Power in pottery and mother-of-pearl. Seal in gold lacquer on bottom of the box, "Koyetsu."
Height, $1\frac{5}{8}$ "; length, $9\frac{3}{8}$ "; width, $8\frac{1}{2}$ ".
1206. **One Rectangular Wood Box. Japanese.**
Decorated with Tokugawa crests in lead and mother-of-pearl on mahogany colored ground. Corners bound with brass. Four small bronze rests on base. Inside lining is of cotton, with design in blue and brown. The wood shows natural wave lines.
Height, $7\frac{1}{4}$ "; length, $12\frac{1}{4}$ ".
1207. **One Wood Mask of——— Japanese.**
Reddish-brown color. Metal eyes and teeth.
Inscription inside.
Length, $10\frac{1}{2}$ ".
Enclosed in a brocade bag.
1208. **One Ancient Wood Actor's Mask. Japanese.**
Boldly carved with open mouth and horns.
The face has been repainted frequently and shows orange, red, and black colors. The beard and moustache are represented by the introduction of real hair. The inner surface is black, and an inscription of three characters is incised on inner forehead.
Height, $9\frac{1}{2}$ ".
Enclosed in a brocade bag.
1209. **One Wood Actor's Mask. Japanese.**
The face of a young princess with the two black marks upon forehead; black hair parted at center. The inner surface is colored a rich reddish-brown. The flesh is in white with red lips and black teeth. The maker's seal is incised on inner side of forehead.
Height, $8\frac{1}{2}$ ".
Enclosed in a silk bag.
1210. **One Wood Mask of Buddha. Japanese.**
The flesh shows several repaintings, having been gray, pink and black at various times. The hair is carved in bold relief and is colored black with white lines. The urna appears in forehead and a narrow headdress is introduced. Colored black within.
Height, $9\frac{1}{2}$ ".

Miscellaneous

1211. **One Wood Standing Statue of Kwannon. Japanese.**
A reduced copy of the famous statue in Horiuji Temple, said to be Korean.
(This copy is shaped and colored to represent the original. Traces of red and green paint are most prominent of the colors shown. She holds in her left hand the conventional vase, and her right hand extends forward with palm open outward. The halo behind her head, is held in place by a tall, slender, circular support.)
(This copy was made by Kano Tessai after his retirement from Horiuji as an official repairer, and it was presented to me by Mr. T. Hara during the Spring of 1907. A similar copy made by Kano Tessai is owned by a European collector and was exhibited in Paris in 1915 or 1916 as an original production.)
Height, 31".
1212. **One Printer's Wood Block—the Design of a Group of Ladies, by Shiko. Flourished 1773—1805.**
Warriors on Opposite Surface—Designed by an Unknown Artist. Ukiyoe. Japanese.
On one side a group of ladies—seven in all. Inscriptions along top of block. Signatures at base.
On the opposite side, two portraits of a mailed warrior on his horse. In one instance he is crossing a river—in the other he has reached land.
Dimensions, 15" x 10".
1213. **One Printer's Wood Block—Designed by Torii Kiyonaga. Flourished 1770—1790. Ukiyoe. Japanese.**
A procession of seven figures. The lady in front followed by a man holding over her a large umbrella. Two young attendants at either side. Blossoming trees at both ends of block.
Dimensions, 16½" x 7¾".
1214. **One Printer's Wood Block—Designed by Torii Kiyonobu. Flourished 1700—1750. Ukiyoe. Japanese.**
A single figure of an actor representing a warrior with long sword held high in right hand, is designed on one side of the block. Signature on lower right edge.
On the opposite side are thirty-five small figures, each within a rectangle. Line of inscription at bottom.
Dimensions, 13" x 6".
1215. **One Printer's Wood Block, both sides framed under glass.**
Landscape with shell gatherers—designed by Shusen.
Landscape with Lady in Boat—Designed by Sadatora. Ukiyoe. Japanese.
On one side a landscape with two women and three children gathering shells, small figures in the distance. Small section in lower right, cut out of block.
On the opposite side a lady stands in a boat in the foreground, and an archer is seen on a point of land at the right—behind him a large lantern.
Bad crack in block.
Dimensions over frame, 15¼" x 8¾".

Miscellaneous

1216. **One Printer's Wood Block, both sides framed under glass. The Eighteen Small Designs by Okumura Masanobu. Flourished 1705—1750. Ukiyoe. Japanese.**
Eighteen small designs within rectangles, each one, showing either a man, a woman, animal, fish or bird. A vertical groove with signature and the numeral 2, crosses center of block. The reverse shows a decoration of two birds and morning glories done in lacquer, mother-of-pearl and gold in low relief. Dimensions over frame, $10\frac{11}{16}''$ x $7\frac{1}{16}''$.
1217. **One Printer's Wood Block (with color print)—Designed by Hiroshige. Born 1794. Died 1859. Ukiyoe. Japanese.**
The design is of two large fishes lying among small flowers. Inscriptions along top of block.
Reverse surface uncut. Block slightly cracked at right edge. Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.
1218. **Two Printer's Wood Blocks (with three color prints)—Designed by Yeisen. Flourished 1810—1845. Ukiyoe. Japanese.**
One side of each wood block placed together form a single design representing a procession of Geishas. Round seal near base of each block and signature at lower right corner.
Reverse of one block shows two figures—a man and a woman in a boat. The man is seated holding long fishing pole in left hand and large fish under right arm. Inscription in center near top. Signature at right edge.
Reverse of other block shows two small parts of a design and a signature, cut separately in order to print with a different color.
Dimensions of each, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.
1219. **One Printer's Wood Block (with one print)—the Design of a Garden, by Hiroshige, 1794—1859. Design of Two Ladies, on the opposite side of block, by an Unknown Artist. Ukiyoe. Japanese.**
One side shows a small Inari temple in a garden of blossoming trees surrounded by low buildings. Round seal and inscription in lower right corner.
The opposite side of block shows an interior with two ladies seated upon the floor, reading.
Dimensions, $15\frac{1}{2}''$ x $10\frac{5}{8}''$.
1220. **One Printer's Wood Block—Designed by Hiroshige. 1794—1859. Ukiyoe. Japanese.**
One side of the wood block shows a river scene in two parts—one, a waterfall and high stone walls, with houses and trees beyond—the other a boatman on the river between precipitous cliffs. Trees and Fujiyama in the distance. Inscription and signature at top of each part.
Opposite side of block shows repeating pattern of circular and square medallions of lotus flowers and seed pods, which only partially cover the surface of the block.
Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.

Miscellaneous

1221. **One Printer's Wood Block—Designed by Toyokuni. Flourished 1785—1820. Ukiyoe. Japanese.**
One side of wood block shows a large standing figure of a woman, leaning forward—a towel in her left hand. Small round seal, oblong seal, and signature at base.
Opposite surface of wood block shows semi-circular band and small upper rectangular form—both with traces of gold ink.
Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.
1222. **One Printer's Wood Block. Design of three figures and horse by Yoshikazu. Design on opposite surface, of two figures by Utagawa Kuniyoshi, 1780—1861. Ukiyoe. Japanese.**
On one side of wood block the design is of an interior with three seated figures, and beyond the open door a horse. Inscriptions at upper right and upper left. Signature at lower left.
The other side of wood block shows a dying woman, with nude figure of a man beside her—holding a dagger—symbolic of death and the devil. Signatures at either side near top of block—two round seals at right top.
Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.
1223. **One Printer's Wood Block—Designed by Utagawa Kuniyoshi, 1780—1861. Ukiyoe. Japanese.**
The scene on the face of the block is of a procession of many men, one on horseback, and behind them a large wooden building.
Reverse of block shows a series of twelve headdresses—the faces lacking.
Dimensions, $15\frac{1}{4}''$ x $10\frac{1}{2}''$.
1224. **One Printer's Wood Block—Designed by Yoshitoshi. Ukiyoe. Japanese.**
The face of the block has a design of horse and boy-rider galloping away from two pursuing boys. Ink inscription in upper right corner.
Reverse of block shows an unfinished circular design of cherry blossoms, the paper with design of blossoms in pink, still remaining on the uncut portions.
Dimensions, $13\frac{3}{4}''$ x $7\frac{3}{4}''$.
1225. **One Printer's Wood Block. Landscape by Hiroshige, 1794—1859. Reverse designs by Various Artists. Ukiyoe. Japanese.**
One surface shows a street scene, houses on either side and figures walking under the blossoming trees. Inscriptions at upper left—small circular seal and oblong seal at lower left. Signature at lower right. The opposite side of block shows a series of single heads of actors and their various headdresses, each having its signature.
Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.

Miscellaneous

1226. **One Printer's Wood Block—Designed by Sadihidi. Ukiyoe. Japanese.**
 One side of the wood block shows four designs of warriors—the two upper, and the lower left designs, forming one continuous battle scene showing horsemen and other warriors on the shore, and combatant archers in boats nearby. Many inscriptions on each of the three parts.
 The lower right design is of a mounted general, writing—his attendant warriors near him and a fortress in the background. Inscription at upper left. All of these designs are extremely fine and sharp.
 Reverse surface shows a group of eight fans in one large rectangular space—and in all other spaces, signatures and seals.
 Dimensions, $15\frac{1}{2}''$ x $10\frac{1}{2}''$.
1227. **One Printer's Wood Block. A rare old theatre bill of about 1700. Designed by Kiyohiro. Ukiyoe. Japanese.**
 One side of wood block shows a wide panel crowded with men and women, representing a scene in the play. The names are given near each character, and a broad band of inscription appears at right edge. Above this scene a panel of the same size is covered with inscriptions of varied size lettering, and shows in the center, a part of the Tokugawa crest. The opposite side of the block shows the play bill—inscriptions covering the block, with a portrait of the leading actor in center at top.
 Block badly cracked.
 Dimensions, $20''$ x $14''$.
1228. **One Printer's Wood Block—Designed by Utamaro. Flourished 1775—1806. Ukiyoe. Japanese.**
 Design on face of block is of three ladies, two of them with teapot and cup, and above them the third holding a sketch and brush. Signature at left edge.
 Reverse of block introduces parts of the same design, from which to print in a separate color.
 Dimensions, $20\frac{1}{2}''$ x $8\frac{7}{8}''$.
1229. **One Printer's Wood Block (with one print of each design) —Designed by Torii Kiyonobu. Flourished 1700—1750. Carved by Zenyemon. Ukiyoe. Japanese.**
 One side of the block shows two standing figures, a man and a young girl, actors—their costumes boldly decorated with floral designs. Inscription at base.
 Opposite side of block shows single standing figure of a woman—an Oiran playing with a cat.
 Dimensions, $23''$ x $12''$.
1230. **One Printer's Wood Block (with one print of each design) —Designed by Torii Kiyonobu. Flourished 1700—1750. Carved by Zenyemon. Ukiyoe. Japanese.**
 One side of block shows two lovers, the man kneeling on the ground before the lady.
 Opposite side of block shows single standing figure of a woman, an "Oiran" tossing a hand ball.
 Dimensions, $23''$ x $12''$.

Miscellaneous

1231. **One Lot of Eighty-five Electrotypes, Mounted on Wood, by Gillot, Paris (with one hundred seventy prints therefrom)—After Drawings by Hokusai. Japanese.**
Dimensions approximately the same, $8\frac{3}{8}'' \times 5\frac{3}{4}''$.
1232. **One Circular, Ancient Bronze Bowl, with cover. Korean.**
Very thinly cast. The color is dark olive and seems to have been applied when the bowl was made; the original color of the metal is seen where rubbing has occurred. There are several small areas of bright green patina around sides. The foot is circular and is attached to the body by four rivets.
Height over cover, 6''.
1233. **One Small, Ancient Wood Table. Egyptian.**
The top of inverted curve form, the base of irregular shape arranged to include a lower compartment. The upper surface of top was originally decorated with designs of ivory inlaid in small pieces, many of which have disappeared. The pieces of ivory remaining include a fish, a hen, areas of border, etc. The wood is much decayed.
The table is said to have been discovered in the ruins of the temple in which the Biblical Manuscripts in the Collection are reputed to have been found.
Heights over all, $12\frac{3}{4}''$; width, $16\frac{1}{2}''$.
1234. **One Large, Oblong Carved Walnut Wood Refectory Table, with solid supports at either end, connected at the base by a central beam, from which three circular columns extend upward to under side of table top. 17th Century. Italian.**
The top itself is old and undecorated, and was originally of one solid piece of wood, which has now cracked longitudinally in two parts. The supports, and beam are modern, as is also the frame under the table top. All of the modern parts show carved decorations in relief.
Height from floor, $34\frac{1}{2}''$; width of table top, $34\frac{1}{2}''$; length of table top, 77''.
1235. **One Cast-iron Animal Statuette. Sung. Chinese.**
A Foo-lion, seated upright on its haunches, looking straight ahead with jaws wide apart; hollow-cast. The features are boldly modeled, and the three bells of the trappings appear in relief. Black and brown patina with rust spots, and slight grayish earth attachments. The base ring of the casting is split between the animal's front paws.
Height, $3\frac{1}{4}''$.

Miscellaneous

1236. **Three Cast-iron Statuettes. Sung. Chinese.**
Seated figures of Lohan, all in full robes. One is seated with feet folded and invisible, facing directly to the front, with arms folded and right hand projecting from his sleeve, his features wearing an expression of sober meditation. Another sits with knees raised and spread, a hand clasping each of them, and he leans far forward over them with head turned sharply to his left, in posture of deliberation. A third sits with right knee erect, the left doubled outward, and he leans slightly forward, contemplative and smiling, clasping in both hands a rosary which hangs over the upright knee. The original painting which covered the statuettes has entirely disappeared, as to its original character, and survives only as a concomitant of rust, scaling a grayish and earth-dusted surface. Heights, 4", 3½" and 4" respectively.
1237. **One Bronze Clasp, or Ornament. Sung. Chinese.**
Conventional, recurving form, the hook in shape of a long-billed bird's-head and the opposite end curling back in a complete circle. Ornamented in a lattice design, the inlay of which has vanished, and further embellished with inlays of gold and silver in spiral scrolls and in the bird features. Dark brown patina, with green patina in the depressions whence the softer inlay has departed. Length, 3".
1238. **One Bronze Handle. Sung. Chinese.**
Semi-cylindrical, open at one end, the other end solid and having an elbow projecting forward toward the opposite end. Inlaid in silver with broad conventional scrolls and wire spiral scrolls, and coated with rich green and dark vermilion patina. An excision for a holding strap skirts the open end. Length, 3¼".
1239. **One Bronze Clasp or Coat Hook. Sung. Chinese.**
Conventional recurving pattern, the face of a broad half-round and the back flat, with a heavy button. At the top a dragon head modeled in relief; the hook end the conventional dragon head. The face inlaid with broad geometrical designs in gold and silver, and coated with a smooth russet-brown and dense green patina. Length, 4⅝".
1240. **One Fragment of a Bronze Clasp or Coat Hook. The Six Dynasties. Chinese.**
The hook end is a straight half-round stem supporting an upturning boldly modeled dragon-head. The upper part of the clasp is in openwork, and formed of a sprawling dragon, but is incomplete, being broken off just above the button. Gilding is retained and in places revealed, but the general surface is almost wholly covered by a dense dark green patina. Length, 4⅝".
1241. **One Bronze Ornament. The Six Dynasties. Chinese.**
Solid casting of the figure of a hunter, sitting on the ground, resting, elbow on knee. He wears the regulation hunting cap, and his girdle crosses his back in relief. Dark red, black and green patina. Height, 2¼".

Miscellaneous

1242. **One Bronze Paperweight. A Sung copy of an earlier design. Chinese.**
Solid casting, in the form of a recumbent tiger, with body curled and head over fore paws, and tail curled under one hind leg and up over the body, taking a final little upward twist over the rump. Body inlaid with silver wire and plates, and the head with a shield-shaped plate of gold. Dark rich brown patina.
Length, $3\frac{1}{4}$ ".
1243. **One Gilt Bronze Cup Holder. Tang. Chinese.**
Ovoid, with solid, flat bottom perforated at the center, the sides being in openwork; on an openwork spreading foot. The sides are formed of upright figures of the eight Taoist immortals, connected by scrolling fillets. The foot is formed of trefoils tipped on a circular base. A considerable part of the gilding is retained, the remaining surface showing a dark brown patina.
Height, 3"; diameter, $4\frac{1}{2}$ ".
1244. **One Gilt Bronze Water Pourer. The Six Dynasties. Chinese.**
Hollow casting of the figure of a recumbent ox, with head held erect. A writer's water receptacle, with the back pierced with a circular opening for filling, and the beast's mouth, pierced only as to a small orifice, serving as spout. In the vicissitudes of time four other apertures have appeared, through disintegration, one at the tail, one at the left shoulder, and one each over the fore knees. Brown patina where the gilding has been worn away.
Length, 4"
1245. **One Gilt Bronze Paperweight. Tang. Chinese.**
Solid casting of the figure of a kylin recumbent, with head turned sharply to its right and raised, looking upward, and details along the spinal ridge subsequently engraved. The gilding is almost wholly retained, a few rubbed spots only appearing, and the modeling throughout is bold, precise, and expressive.
Length, $3\frac{1}{2}$ ".
1246. **One Gilt Bronze Paperweight. May be Tang. Chinese.**
Solid cast figure of a Foo-lion lying down, its head and fore paws turned to its left, and head held up, with alert expression. The tail curls forward and meets the nearer fore paw. Soft "golden bronze" patina where the gilding has worn away.
Length, $2\frac{7}{8}$ ".
1247. **One Gilt Bronze Lynch Pin. The Six Dynasties. Chinese.**
Apparently a wheel pin or shaft used in some contrivance, or perhaps a turning or shifting bar. It consists of a quadrangular bar surmounted on one end by a seated bear; the opposite end shows that a rectangular well was sunk from one face of the bar, evidently to engage another member of the construction, and here where the cutting out of the well left its three sides of very thin metal the bar has broken, and the remainder of it is missing. Dense green patina and slight earthy attachments.
Height, $2\frac{7}{8}$ ".

Miscellaneous

1248. **One Bronze Clasp or Coat Hook. Han. Chinese.**
 Cast in form of a duck, flattened out as to the body, with feet pushed back as in the last of the strokes of swimming, and the head and elongated bill turned up over the back, forming the hook. The back of the bronze bird is hollowed out, and replaced with an inlay of white jade—the inlay original—in a single piece seamed longitudinally at the center with a lightly incised crease. The button underneath is circular and large with a very short post. Near the post is a small irregular perforation in the bottom of the body. Black, brown and greenish patina and slight earthy accumulations.
 Length, 2".
1249. **One Bronze Knife Handle. Han. Chinese.**
 Semi-cylindrical and tapering, the top perforated in a lattice design with triangular apertures, the back flat and for the most of its length cut away at the center, with broad solid bands at its ends, these bands being extended laterally beyond the handle edges and finishing in four flattened lion-heads. Crossing the top of the handle corded bands in relief bind the animal heads together two and two. The ends of the handle are open. Black and green patina, and gray and yellow earth accumulations.
 Length, $3\frac{1}{4}$ ".
1250. **One Bronze Staff Cap. Han. Chinese.**
 Hollow cast in the form of a bird's head, the curved beak being open at the sides and closed at the tip. The entire surface with the exception of the back and front of the short neck, which are left plain, covered with incised and relief ornamentation. Greenish and brown patina with touches of red.
 Height, $2\frac{1}{4}$ "; span from beak to back of neck, 3".
1251. **One Bronze Relief Ornament. Han. Chinese.**
 Hollow cast in the form of one-half the figure of a bull, split lengthwise, and facing the left. The feet are connected by a solid bar with a round hole at its center, and the animal's body is pierced with three smaller holes. At the farther side are projections for fitting into the principal member of the object. Dense dark green patina with bluish tinge, and grayish earth incrustations.
 Length, $2\frac{7}{8}$ ".
1252. **One Pair of Bronze Ornamental Door Plates. Han. Chinese.**
 Two thin rectangular plates, each bordered as to three sides by a rope molding, and ornamented with the fore quarters of a fabulous animal, *repoussé*, and further adorned by incision. The animal has a huge head and curling horn. One plate pierced with two holes and one with three. Green deep blue, reddish and brown patina, and yellowish earth incrustations.
 Height, 3"; width, $2\frac{3}{8}$ ".

Miscellaneous

1253. **One Bronze Sword Handle. Han. Chinese.**
Almost cylindrical, but with the lower half of the sides slightly compressed, and meeting a narrow flattened surface at the bottom. Encircled near the center by a relief band ornamented by incision. The rest of the surface carries an incised ornamentation in silver in vermicular scrolls, alternating with plain bands. Green and red patina and dense grayish earth incrustations.
Length, $4\frac{5}{8}$ ".
1254. **One Gilt Bronze Ornament. Han. Chinese.**
A flattened serpentine body finishes at one end with a male dragon head which is also laterally flattened and follows the general curve of the body, and at the other end with a female dragon head which expands into a sculpture "in the round" and is raised by a sharp bend in the neck. There are indications at the center of the body, both top and bottom, of some missing extensions which might have explained the piece as an object of utility. One side of the body carries a delicately incised ornamentation. Remarkable smooth and unctuous patina resembling the surface of green jade with black mottlings. Broken near one end and repaired.
Length, $5\frac{7}{8}$ ".
1255. **One Fragment of a Gilt Bronze Clasp or Coat Hook. Han. Chinese.**
The upper part of a clasp or coat hook, the hook itself having been broken off. Above the short pendant stem that supported the hook, the piece is in the form of a *mang*, or earth dragon, cast in openwork. The fastening button underneath is small. Where the gilding has vanished, a brown and green patina, with the under surface showing a silvery tone.
Length, $3\frac{7}{8}$ ".
1256. **One Gilt Bronze Ornament. Han. Chinese.**
Roughly described, a knob shaped mass of metal, hollow cast; probably a cover or finial for some large object of use for decoration. It presents in primitive conventionalization various animals, including a monkey, a tiger and a dragon, among rocks and waves, with the fungus outline appearing in connection with the scheme. Where the gilding has gone, a brown-red patina, and also the rich black of burnt opium, which also extends down the interior.
Height, 3"; diameter, $2\frac{1}{4}$ ".
1257. **One Bronze Mirror. Han. Chinese.**
Circular with beveled edge. Back ornamented with ray, spear-point and wave-line borders, band of lettering comprising fifteen characters, and enclosed within this last band a large area decorated with four dragons, facing each other in pairs, and prominent bosses all in bold relief. Rich mottled green patina, with brownish patches and black areas. Edges chipped by disintegration.
Diameter, $5\frac{1}{2}$ ".

Miscellaneous

1258. **One Bronze Animal. (Cat?) Han. Chinese.**
Hollow cast, and open below between breast and tail-tip, the interior still retains portions of the original cave. Seemingly a staff or banner finial; the dragon extended at full length, in gently sinuous line but regular and not tortuous or distorted, with its neck gracefully arched. Surface shows incised and relief ornamentation, largely obscured by dense green and blue-green patination.
Length, $4\frac{1}{2}$ ".
1259. **One Bronze Imperial Gate Bolt. Han. Chinese.**
A quadrilateral bar or bolt, oblong and tapering, its top a finely modeled and elaborately decorated dragon head, placed not cross-wise but in the line of projection of the bolt itself. The dragon has a mouth open at sides and front, but closed at the mouth corners as by tusks, and the head is pierced laterally behind the jaws, apparently for passage of a cord or chain for hanging when not lodged in its lock. Incised on one side of the bar are the characters, *I lu Shuan*: "Bolt of small village gate:" and on the opposite side the characters *Wang Ming tu chih*: "Made for the exclusive use of the Emperor."
Green patina, gray and yellowish, with bluish patches.
Length, 8".
1260. **One Box of Pottery, Glass and Jade Beads. Han. Chinese.**
Case of fourteen round and three tubular beads, the pottery ones crudely painted in primitive manner, the paste in them soft.
1261. **One Oblong Lady's Glass Hand Mirror framed in Bronze. Han. Chinese.**
The glass in its long inhumation has become opaque and turned a dense turquoise-green hue, with areas of a fine and soft iridescence. The slender frame is incised on the face as a beaded molding, its sides being plain. The back plate, which seems to have been of iron, is a mass of rust, now coming off in flakes. The frame is wholly covered with a dense green aerugo, and there are brownish earth attachments in various places.
Length, $3\frac{7}{8}$ "; width, $1\frac{7}{8}$ ".
1262. **One Box of Seven Ornaments in Glass and Mother-of-pearl. Han. Chinese.**
Case containing a lion, a horse, a bead and a bead fragment, a pendant and a necklace link, all in glass, and a miniature toilet box with cover in mother-of-pearl.
1263. **One Marble Ornament. Early Sung. Chinese.**
Figure of a rabbit, crouching at full length with head on its stretched out fore paws and ears flat back, on an oblong plinth, the whole carved in one piece of white marble. Two corners of the plinth broken off. Dense incrustation of grayish earth on one side.
Length, $2\frac{1}{2}$ ".

Miscellaneous

1264.

One Bronze Mirror. Korai. Korean.

Circular, with a deep rim molding on the back, which is elaborately decorated in relief. A palace gate is seen among clouds, and a figure appears at a window, looking down. Below, a messenger from heaven is descending, accompanied by two attendants, floating on a cloud down to earth to meet a man who is to become ruler. Under a tree of paradise growing at the water's edge at the right the man starts forward over a small bridge to meet the messenger. A woman preceding him turns to look back at him, and near by, ahead of her, are a monkey and a frog, while over a turbulent sea in the foreground a dragon appears, honoring the man with his escort. Fine gray and green patina, and light grayish earthy incrustations, on the back, with two large rust spots and one small one on the rim. The face of the mirror is intact and brilliant, and shows a delicate patina of greenish-gray tone. Diameter, $8\frac{1}{2}$ ".

1265.

One Bronze Rinsing Bowl. Korai. Korean (?). (May be Chinese.)

The body of the bowl is small and ovoidal, with a tumble-home at the top meeting a very broad and spreading rim, whose upper surface is slightly concave. The bowl is unique among bronze vessels in showing an ancient repair at the bottom, oval plates of metal being attached both inside and outside at one spot. Considerable parts of the surface show the original fine color of the bronze; elsewhere is brown and black patina and dense, thick green patina. Diameter, $7\frac{7}{8}$ ".

1266.

One Bronze Bowl. Korai. Korean.

Ovoidal with lightly spreading rim, on a deep circular foot; the only ornamentation an incised ring encircling the exterior of the lip and another near the lower edge of the foot. A nick in the edge of the foot is one-quarter of an inch long. Various areas of the exterior surface are preserved in the original state and shows a fine golden-bronze tone, the rest of the exterior being coated with gray and green patina. A dense coating of the green patina appears over large portions of the interior surface, intermingled with a dark blue patina, and the remainder of the interior shows a smooth black patina, with a small streak of the original bronze color near the rim. Diameter, $5\frac{3}{4}$ ".

1267.

One Small Bronze Cup. Korai. Korean.

Circular, the sides expanding from a flat bottom to an abrupt shoulder line, and retreating in a short tumble-home to a lightly molded lip around the large mouth. Yellow, brown and green patina, and yellow earthy attachments. Diameter of mouth, $2\frac{3}{8}$ ".

Miscellaneous

1268. **One Bronze Drinking Cup. Korai. Korean.**
 In the shape of the half of an egg-plant, with the lip defined by a sharply incised ring and contracting slightly, and being flat on top. Short dragon-head handle boldly modeled, and laterally pierced—recently attached. On the exterior of the cup a soft black patina, mottled, and a few fleckings of green. On the inner surface, mottlings of pale brown and blackish patina, slight touches of green, and yellowish earthy deposits. Handle heavily coated with green patina and grayish earth attachments.
 Length, 4"; with handle, 4 $\frac{7}{8}$ ".
1269. **One Large Stone Temple Seal. Early Korai (?). Korean.**
 Deep quadrilateral form, arching at the top, and supporting a group of Foo-lions—one large lion and three cubs—the whole carved of a single block of greenish stone which is covered with a fine black patina. The seal itself is formed of eight characters, as follows: *Ssu Li Hsiang Chien Chu Shih Tsun Chou*; their meaning is: "When the temple uses incense, the great Buddha will appear and spread his mercy over all." An incised inscription in eighteen characters on one side reads as follows: *Chi Ling Yu Chiang Ju Yu Pi Hsien Lu Ju Wo Shih Shui Tsun Chou Li Hsiang Chien*. The inscription explains the seal as a gift from heaven, and refers to the stone as jade; in olden times both this quality of stone and what we now know as jade were called jade, the name later being restricted to the harder variety. The inscription says: "The Creator dropped this jade to you, which has a green color. When it is set among the humble things it can be distinguished by the perfume of incense it exudes, dispensing mercy to all around." On another side a bell is incised, inscribed with the characters meaning green color.
 Height, 8 $\frac{3}{4}$ "; length, 4 $\frac{3}{4}$ "; width, 2 $\frac{1}{2}$ ".

Miscellaneous

1270.

One Sectional Case of Exhumed Jewels, Ornaments and Objects of Utility, in five trays, containing all told one hundred and seventeen articles. Sangoku and Korai. Korean.

Tray A—Twenty Pieces. Sangoku.

Four stone arrow tips, a turtle carved in black and white jade, a variety of beads singly and in six strings, and fragmentary pottery ornaments in fish and flower design.
Excavated from Mora, Keisho Hokudo Province.

Tray B—Twenty-eight Pieces. Sangoku.

Six articles of jewelry in pure gold, including one with glass studdings, an extremely rare find; two strings of glass beads, eight tubular beads in soapstone, and twelve oddly shaped beads known in Japanese as *magatama*.
Excavated at Shinrindo, Tokaimen, Keisho Hakudo Province.

Tray C—Ten Pieces.

Four bronze clasps or coat hooks in the form of horses, each with one forefoot extended and turned at the ankle to form the hook, and wholly covered with fine green patination; one standing Buddha and one Buddha's head in bronze; two strings of blue glass beads, and two jade discs, both pierced.

Tray D—Twenty-three Pieces. Korai.

Three bronze razors, three bronze buckles, two bronze bells, one bronze brush handle, one bronze bead, one bronze tobacco pipe, one bronze knife with silver handle, four bronze needle cases, three gilt bronze needle cases, one bronze needle case inlaid with silver, two silver needle cases, and one bronze fragment of tweezers.

Excavated at Kaijo, Kyokido Province.

Tray E—Thirty-six Pieces. Korai.

One pair of bronze charcoal sticks completely coated with a remarkable patina of delicate turquoise blue; one gilt bronze lock, one bronze lock with green patina; one string of glass, stone and pottery beads; three small glass pendants; one jade necklace ornament; two gilt bronze hair pins; two bronze hair pins; one bronze tweezers; one gilt bronze wall plate with detached back; twenty-one small bronze and gilt bronze ornaments for costume.

Excavated at Kaijo, Kuokido Province, and at Keishu, Keisho Hakudo Province.

Miscellaneous

1271.

One Collection of Bronze and Silver Objects of Use and Ornaments Exhumed from Korean Tombs. In a sectional case of five trays, containing all told fifty-five articles. All of the Korai period, A. D. 918—1391, and all excavated at Kaijo, Kyokido province.

Tray A—*Ten Pieces (strictly, ten pair, or twenty pieces):*

Two pair bronze charcoal sticks with smooth brownish patina; one pair bronze charcoal sticks with smooth patina of dark greenish-blue and touches of gray-green; and seven pair bronze charcoal sticks with densely incrustated patina of gray-green and pale bluish-green.

Tray B—*Eleven Pieces (counting stick pairs as one piece each):*

Two pair bronze charcoal sticks with dense gray-green and pale bluish-green patina; one pair bronze charcoal sticks with dark steel-gray and dark blue-green patina; three pair bronze charcoal sticks with smooth dark brown and blackish patina and patches of dense grayish-green incrustation; four bronze spoons; and one bronze double spoon.

Tray C—*Fourteen Pieces:*

One small bronze ax head, (the blade missing), with a dragon head finial; two long-handled silver spoons; two pair bronze scissors; one bronze hair pin with gilt top; and eight bronze hair pins varying in size, with brown, silvery, blackish, and gray and gray-green patina.

Tray D—*Ten Pieces:*

Ten long-handled bronze spoons, the shallow bowls in pointed-leaf shape. Six of them have boldly curved handles with fish tail terminals; of these, one is wholly covered with gray-green patina, and the others show brownish patina with touches and patches of green incrustation. Another has a handle of long, gentle curve, with spatulate terminal, and soft brown patina. The remaining three have handles of slight curvature; of these, one has a dark brown patina with gray-green fractures, and the other two a dark brown and light golden patina with greenish incrustations.

Tray E—*Ten Pieces:*

Ten long-handled bronze spoons, eight of them with bowls of lanceolate leaf shape; the bowls of the others have more or less rounded tops and are broad and blunt at the shoulder end. The handles of all are boldly curved and eight of them end in fish-tail form; one is flattened out, and incised just within the edges, and the other is lightly ridged at center.

Above collection of five trays gift from Mr. S. Yamanaka.

Miscellaneous

1272. **One Bronze Paperweight. Tang. Chinese.**
Solid casting of a tiger springing upon a recumbent cow, both animals being modeled in the round. The cow is in characteristic, curled posture, head turned to the left and just raised, in response to the assault, and apparently with a bovine effort to bite the tiger's tail. The tiger springs up from the left side, and its shoulders rest heavily on the cow's back, while its claws grip both back and neck. The eyes of both animals are empty sockets, the original settings of the stones having disappeared. A part of the tiger's tail has broken away, and in the body of the cow there is a cavity a quarter of an inch in diameter, to the sides of which a grayish earthy deposit clings, similar deposits appearing in the sheltered areas between the animals. Soft, unctuous patina, brownish, greenish-brown and red.
Height, $1\frac{1}{2}$ ".
1273. **One Small Silver Cup. Sung. Chinese.**
Inverted bell shape with low, delicate foot, and two loop handles in the form of archaic dragons mounting the sides, their mouths at the lip of the cup. The cup is of very thin metal, with a *repoussé* border in conventional petal form around the base, and a *lei-wen* border under the rim and two panels of plum blossoms on the sides, these all incised or impressed and appearing in reverse on the inner side. On all surfaces a soft and dense greenish patina, with reddish areas, and light grayish earthy incrustations.
Height, $1\frac{1}{2}$ "; diameter, $1\frac{1}{2}$ "; width across handles, $2\frac{1}{2}$ ".
1274. **One Bronze Clasp or Coat Hook. The Six Dynasties. Chinese.**
Conventional form, of easy curvature, the loop or hook deep and ending in a finely modeled dragon head. The stem is scaled as the dragon's body, and at the opposite end expands into a flattened dragon head, incrustated with a dark green *aerugo*, and in places showing slight grayish earthy attachments.
Length, $5\frac{1}{4}$ ".

Miscellaneous

1275. One Set of Three Gilt Bronze Surface Ornaments. The Six Dynasties. Chinese.

Wall plates, or "nail-head coverings;" two square, and one in shield-shape or a deep and narrow U-shape. Each of the square ones is ornamented with a rampant lion in relief, one beast headed to right and the other to the left, both with mouths open and tails in the air. In each of these plates, beneath the lion, is a horizontal slot of five-eighths of an inch long and one-eighth of an inch wide; and at the back of each plate are four short pins for fitting into whatever surface to which they are attached. (Two of the pins broken, one short off.) The U-shaped plate is decorated in relief with a lion rearing on his hind legs and represented as borne upon a cloud bank which reveals the conventional fungus outlines, and at the back are five pins, or the stumps of them variously broken. Near the cloud bank is a small perforation of the metal, evidently due to disintegration. All three plates have a dense patina of rich swamp-green hue, and at the back show earth incrustations, and where the dense patina has vanished notably on parts of the lion bodies on the square plates, a thinner patina of reddish hue appears.

Heights of smaller plates, $1\frac{1}{2}$ "; length, $1\frac{5}{8}$ ".

Height of U-shaped plate, 3"; width, $1\frac{5}{8}$ ".

1276. One Gilt Bronze Ornament. Probably the foot of a chest. The Six Dynasties. Chinese.

Solid cast statuette of a seated bear, right "hand" raised on his right knee, and left "hand" raised and held a little out from his head, below his left ear. He faces straight to the front. In the top of the head, between the ears, is a circular orifice one-quarter of an inch in diameter. Patches of greenish patina, and where the gold has worn away of rust-red patina, and brownish and light grayish earthy incrustations.

Height, $2\frac{1}{4}$ ".

1277. One Small Bronze Seal. The Six Dynasties. Chinese.

The seal proper a thin quadrangular plate, with characters deeply incised. This is surmounted by a grotesque figure of a seated man with pudgy face and elongated head, serving as handle. The figure is hollowed out, above the plate, from front to back. All corners of the plate are chipped, and one of them is broadly broken away. Coated throughout with a dense gray-green and blue-green patina, and showing grayish earthy incrustations.

Height, $1\frac{1}{4}$ ".

1278. One-half Bronze Lock. The Six Dynasties (?). Chinese.

One-half of a Chinese secret lock, this portion being in the form of a running quadruped with wide open mouth, hollow cast for the passage of the bolt. Both front and hind feet are connected by short transverse bars, the tail is erect but the remnant of some longitudinal attachment of the lock, which has been broken away. Dense dark green patina with rust-brown patches, and grayish and yellow earth attachments. Length, $2\frac{3}{4}$ ".

Miscellaneous

1279. **One Bronze Ornament. The Six Dynasties. Chinese.**
A staff-tip, in the form of a seated phoenix, with head turned sharply back and beak resting on its back, the head being directly in line with the tail which is stretched out straight behind, the bird appearing to look earnestly at its tail. Solid casting, with an opening from below into the body, for fitting over a staff. Dark and dull greenish patina, with admixture of earth incrustation.
Length, $2\frac{3}{4}$ ".
1280. **One Bronze Key. Early Korai. Korean.**
A long key, fitting over a quadrangular and tapering post, like a clock key. On the exterior this fitting socket is conical and carries midway a half-round molding, and it runs into a slender round stem which leads to a bold knob that is variously molded, the stem continuing above the knob in baluster form and supporting at its top a small duck. The duck is encircled by a C-shaped handle, for giving purchase on the key. Smooth black patina, with thicker gray-green patches.
Length, $6\frac{1}{2}$ ".
1281. **One Black Marble Memorial Tablet. Han. Chinese.**
Carved as the front of a two story house, open both in front and at the sides, and the back of the wall of the deeply recessed interior carved with figures in bold relief. In the upper story is a triad representative of the Patriarchal period of Chinese history, the three Emperor-Creators of heaven, the air and the earth. In front of the table at which they are seated is the small figure of an angel, and the roof is supported by two human figures. In the lower story Laotze and Confucius are seated with fans at a tea table, discussing the philosophy of life and human conduct. According to legends inscribed on the pillars at the sides, Laotze, on the right, inculcates thorough search for the truth and right, to be followed by its spread among men, while Confucius' expression is ambition—do, act, and make a name for yourself. At either side of a stair leading to the philosophers' room the front of the edifice is carved with a quadruped with the end of its tail in its mouth, and on the face of the roof of the structure an angel appears between two peacocks. On the back of the roof the same motive appears, while the back of the tablet is carved in low relief with a horse and chariot and attendant, below a broadly scrolling vine which entwines two monkeys and a pair of birds. Blackish-gray patina and yellowish earth accumulations.
Height, $18\frac{3}{4}$ "; width, $9\frac{1}{2}$ ".

Miscellaneous

1282.

One Black Marble Memorial Tablet. Han. Chinese.

In the form of an upright oblong, with pointed-arch top, on a low base resting on scrolled feet; the whole in one solid piece. Erected to the memory of an Emperor. On the obverse appears an effigy of the Emperor, standing, under a canopy held by an attendant, while a figure kneels in homage at one side. Above are two conventional bird-dragons, and higher up are two pairs of supernatural beings, one pair the figures of men carrying symbols, the other pair the figures of women with wings, and all four ending in dolphin bodies, the dolphin tails of each pair intertwined. Under the apex of the arch is a *ju-i* sceptre. All of the ornamentation is in low relief with incised details, on a slightly sunken rough-hatched ground. The reverse is similarly carved with a more elaborate ornamentation, which includes five small tablets inscribed with ideographs explaining the figures appearing. At the top the god of rain appears, in two figures, and a little below at the left the god of fire, opposite whom is a heavenly being with wings and a bird tail. Next, at the center of the tablet, the god of thunder raises aloft his hammer, and below him on the right appears the god of wind in duplicate representation. The thunder god's figure is over an arch formed by the body of a two-headed dragon, and within and at the left of the arch is "mankind"—within the arch one man slaying another and at the left a woman kneeling. Soft brown patina, and grayish-yellow earth adhesions.
Height, $17\frac{1}{4}$ "; width, $9\frac{3}{4}$ ".

1283.

One Fine Sculptured Head of a Lohan, in White Marble, broken off near the root of the neck from a statue. Sung. Chinese.

The head is life size, and is that of an aged man with wrinkled brow and lines about the mouth. The features are expressively modeled, and betoken a serene dignity, though the head is held in somewhat a rigid posture, erect and aloof. The eyes are partly closed and look downward, in contemplation. The ears are in large part broken away. Gray and yellowish-gray patina, with creamy areas, and at the back of the head an area of surface disintegration earth-stained a yellowish-brown.

Height, 10".

On wooden base.

1284.

One Jade Kung Pi. Shang. Chinese.

A large circular, undecorated disc with central orifice bored conically from both surfaces, leaving slight ridge on interior of hole. The predominating colors on both of the disc surfaces are golden and olive brown mottled with ice-green, the colors being much diffused on one surface by white veinings and strata lines. On this same surface a bluish transparent incrustation appears over two heavier fissures. The opposite surface is darker in its brown and green tones and shows fewer of the white strata lines. The same bluish film appears over the deeper fissures on this surface.

Excavated in the Province of Shensi.

Diameter, $10\frac{3}{8}$ "; of orifice, $1\frac{7}{8}$ ".

In wooden box.

Miscellaneous

1285. **One Jade Kung Pi. Shang. Chinese.**
 A large circular, undecorated disc with central orifice bored conically from both surfaces leaving a rough ledge on interior of hole. The outer edge of the disc is badly broken at three different places and in addition to this irregularity, one large gouge and several smaller depressions appear in one of the disc surfaces. Color mottled olive, blackish-green and golden brown with a red area on outer edge. Much of this color is covered by a thin silvery film which extends over a great part of all the surfaces.
 Excavated at Anki in the Province of Chekiang.
 Diameter, $9\frac{5}{8}$ "; of orifice, $1\frac{1}{2}$ ".
 In wooden box.
1286. **One Jade Kung Pi. Shang. Chinese.**
 A large circular, undecorated disc with central orifice bored conically from both surfaces. The outer edge is slightly concave and is broken in several places. Color on lighter surface, mottled blackish blue and rich green, showing small and brilliant veinings of red and strata lines of pale yellow. Over parts of this surface there is a delicate bluish incrustation. The darker surface is deep red-brown and olive mottled with black and shot with pale yellow strata lines, one of which, near orifice is more prominent. Over much of this surface there is a blue-black and silver incrustation.
 Excavated at Anki in the Province of Chekiang.
 Diameter, $9\frac{5}{8}$ "; of orifice, $1\frac{3}{4}$ ".
 In wooden box.
1287. **One Jade Kung Pi. Chou. Chinese.**
 A large circular, undecorated disc with central orifice bored conically from both surfaces leaving a rough ledge on interior of hole. The outer edge is slightly irregular in contour and is chipped at several points. The predominating colors are greens and browns of varied tones. On one surface clear brilliant greens mingle with olive and blackish veinings and golden strata lines. On the other and darker surface the green is mottled with areas of rich brown and black through which specks of golden are discernible. Excavated in the Province of Chekiang.
 Diameter, $8\frac{13}{16}$ "; of orifice, $1\frac{9}{16}$ ".
 In wooden box.
1288. **One Jade Kung Pi. Shang. Chinese.**
 A large circular disc with central orifice bored conically from both surfaces leaving a rough ledge on interior of hole. A small incised insignia or seal is cut in the center of one of the disc surfaces, showing in faint outline a bird and shield on which is placed an incised circle and crescent. Outer edge of object slightly concave, showing a delicate incised decoration of early meander design around circumference, with two arrows at opposite points on the edge, both pointing in similar direction, and with two other small symbols placed midway between. The object is of blackish green body, spotted with white and golden-brown, and over much of the surfaces a thin frosting of blue earth incrustation.
 Excavated at Anki in the Province of Chekiang.
 Diameter, $9\frac{1}{4}$ "; of orifice, $1\frac{7}{8}$ ".
 In wooden box.

Miscellaneous

1289. **One Jade Kung Pi. Shang. Chinese.**
 A large, circular, undecorated disc with central orifice bored obliquely through from both surfaces. Two large and one small area of rough surface appear on outer edge, and on one surface near orifice, three shallow grooves. The color is mottled dark and light green with stratas of wine red running through it and an area of cream color along outer edge. Large portions of each surface are covered with a thin silvery incrustation.
 Excavated at Anki in the Province of Chekiang.
 Diameter, $8\frac{5}{8}$ "; of orifice, $1\frac{13}{16}$ ".
 In wooden box.
1290. **One Jade Kung Pi. Shang. Chinese.**
 A large circular, undecorated disc with central orifice bored conically from both surfaces leaving a ledge on interior of hole. Rough finished areas of rock removal appear at outer edge and on both dark green disc surfaces. Color mottled with varied tones of black and areas of golden-brown running through the jade, and black speckling and thin silver incrustation over large portions of all surfaces.
 Excavated in the Province of Chekiang.
 Diameter, $8\frac{3}{4}$ "; of orifice, $1\frac{13}{16}$ ".
 In wooden box.
1291. **One Jade Kung Pi. Shang. Chinese.**
 A large circular, undecorated disc with central orifice bored conically from both surfaces leaving a slight ridge on interior of hole. The strata is plainly seen in meandering grooves on one surface, the opposite side being much smoother. The colors are yellowish gray and mouse color mottled with cream, orange, red and black—the black predominating on one half of the darker surface.
 Excavated in the Wei district of the Province of Shantung.
 Diameter, $8\frac{5}{16}$ "; of orifice, $1\frac{13}{16}$ ".
 In wooden box.
1292. **One Jade Kung Pi. Shang. Chinese.**
 A circular undecorated disc of uneven thickness with central orifice bored from both surfaces. The outer edge is uneven in contour and shows several areas of rock removal. The faces of the disc are rough in texture, caused by particles of a harder quality of jade through the surface, and also by several deep fissures. The colors suggest the ocean—mottled black, olive-brown, and blue-green with a filmy light blue and white incrustation.
 Excavated in the Province of Chekiang.
 Diameter, $7\frac{3}{8}$ "; of orifice, 2".
 In wooden box.

Miscellaneous

1293. **One Jade Kung Pi. Shang. Chinese.**
A circular undecorated disc with central orifice bored conically from both surfaces leaving a rough ledge on interior of hole. The circular contour is slightly flattened at one point, and the edge shows areas of rock removal. The predominating colors are mottled bottle-green and black with small areas of olive yellow, and a large area of wine red at outer edge. All surfaces are partially covered with white incrustation. Excavated at Anki, in the Province of Chekiang.
Diameter, $7\frac{1}{4}$ "; of orifice, $1\frac{3}{4}$ ".
In wooden box.
1294. **One Jade Kung Pi. Shang. Chinese.**
A thick and heavy circular undecorated disc with central orifice bored conically from both surfaces leaving a ridge on interior of hole. Outer edge shows three areas of rock removal, and one surface shows a series of curved grooves. The predominating colors are mottled dark green, black, brown, and olive, with heavy strata lines of gold color, and traces of silvery incrustation.
Excavated at Anki, in the Province of Chekiang.
Diameter, $7\frac{1}{2}$ "; of orifice, $1\frac{7}{8}$ ".
In wooden box.
1295. **One Jade Kung Pi. Hsia. Chinese.**
A circular undecorated disc with central orifice bored conically from both surfaces leaving ledge on interior of hole. The two faces of the disc disclose minute pits and particles of harder fibre. Outer contour slightly irregular. Rich deep chocolate color speckled with golden tints, and showing areas of yellow, all partially covered by cream color incrustation.
Excavated in the Province of Shensi.
Diameter, $6\frac{5}{16}$ "; of orifice, $1\frac{3}{4}$ ".
In wooden box.
1296. **One Jade Ku Pi. Chou. Chinese.**
A thin circular semi-translucent disc with central circular orifice. Each of the surfaces is covered with grain pattern in low relief, small round incised swirls covering entire surface, with an incised circle at either edge. The outer edge is decorated with finely cut concentric circles. Color rich gray, tinted with green and pale black—areas of silvery yellow around edge. Thin silvery incrustation over portions of all surface.
Excavated in the Province of Shensi.
Diameter, $6\frac{11}{16}$ "; of orifice, $1\frac{5}{8}$ ".
In wooden box.
1297. **One Jade Kung Pi. Shang. Chinese.**
A circular undecorated disc with central orifice bored conically from both surfaces leaving a rough ledge on interior of hole. Outer edge shows areas of rock removal and is uneven in contour and thickness. One face of the disc shows a slight unevenness of surface plane. Color mottled whitish green, dark green, olive brown and black, over which there is light white incrustation.
Excavated at Anki, in the Province of Chekiang.
Diameter, $6\frac{1}{4}$ "; of orifice, $1\frac{13}{16}$ ".
In wooden box.

Miscellaneous

1298.

One Jade Kung Pi. Hsia. Chinese.

A circular, undecorated disc with round central orifice. Both faces of the disc are roughened by quantities of small natural pits—resembling worm holes—and in the lighter colored surface a seam extends from orifice to depression in the jade at outer edge. Color mottled, varying from whitish lemon yellow to orange and deep russet tones, over portions of which there is delicate white incrustation.

Excavated in the Province of Shensi.

Diameter, $6\frac{13}{16}$ "; of orifice, $1\frac{7}{8}$ ".

In wooden box.

1299.

One Jade Ku Pi. Chou. Chinese.

A circular decorated disc with round central orifice. The decoration on upper face of disc is divided into two concentric bands,—the outer band showing four conventionalized tiger heads in a continuous scroll design in low relief, the inner band having a geometric arrangement of grain and cloud designs, also in low relief. The lower face is entirely covered with the grain pattern in low relief, the grains placed in close proximity, each grain including a swirl element. Color translucent white mottled with golden-brown and minute yellow speckling. Lower face of disc incrustated with a thin white film.

Excavated in the Province of Shensi, and for twenty years in the collection of Mr. Pan Tsu Yin.

Diameter, $6\frac{7}{16}$ "; of orifice, $1\frac{1}{8}$ ".

In wooden box.

1300.

One Jade Ku Pi. Hsia. Chinese.

A thin circular disc with round central orifice decorated on both faces with the nipple design—swirl pattern cut in very low relief. Concentric circles on each side surround outer edge and inner opening. Predominating color milky white with shadowy gray and pink tones.

Excavated at Sianfu, in the Province of Shensi.

Diameter, $5\frac{5}{8}$ "; of orifice, $1\frac{5}{8}$ ".

In wooden box.

1301.

One Jade Kung Pi. Shang. Chinese.

An undecorated irregularly circular disc with central orifice bored conically from both surfaces leaving rough ledge on interior of hole. The outer edge shows rock removal and an area of breakage. One face of the disc shows several short grooves and the opposite face shows two deep ones—one near orifice and the second, a curved depression, at outer edge. Color mottled green dark olive tones, and an area disclosing orange which extends along one side of outer edge. Silvery incrustation on all surfaces.

Excavated at Anki, in the Province of Chekiang.

Diameter, $5\frac{11}{16}$ "; of orifice, $1\frac{9}{16}$ ".

In wooden box.

Miscellaneous

1302. **One Jade Ta Tsung. Shang. Chinese.**
 A tall hollow cylinder, round within and square on the exterior, showing a low rounded neck projecting at either end. Each of the outer planes has a central longitudinal channel separating the decorated corners of the object. The corners are in low relief and each one divided into six spaces with similar decorations of incised rectangles in which are placed a crescent and circle. Between all but two spaces at one end are narrow bands of horizontal incised lines. Color mottled white and brown, the brown showing a spotted effect and long fine veinings. A black crack crosses two of the surfaces at center of object.
 Excavated in the Province of Chili.
 Height, $7\frac{15}{16}$ "; diameter of interior, $2\frac{3}{16}$ ".
 In cloth-covered box.
1303. **One Jade Tsung. Chou. Chinese.**
 A hollow cylinder, round within and square on the exterior, with a low rounded neck projecting at either end. A horizontal band of geometric design is incised around center of object, and on each outer surface two incised arcs curve from upper to lower corners, meeting at band in center. Color black mottled with golden brown. Two natural crevices on exterior and one within, in which earth color appears.
 Excavated in the Province of Shantung.
 Height, $5\frac{1}{2}$ ".
 In wooden box.
1304. **One Jade Ta Tsung. Shang. Chinese.**
 A hollow cylinder rounded within and rectangular on the exterior showing low rounded neck projecting at either end. The corners of the exterior surfaces are decorated with five repeating ornaments, separated each from the other both horizontally and vertically by narrow channels. Each ornament consists of two horizontal bands of fine incised lines followed by a circle and shorter band. Both ends of the Tsung are damaged. Color mottled maple-sugar brown with white and yellowish markings and a large black area on one of the exterior planes where surface is slightly hollowed. Silvery incrustation on parts of all surfaces, largely at one end, extending down center of object.
 Excavated at Hsiaki, in the Province of Chekiang.
 Height, $5\frac{15}{16}$ "; diameter of interior, $1\frac{11}{16}$ ".
 In wooden box.
1305. **One Jade Ya Chang—a fragment. Chou. Chinese.**
 The upper portion of a large knife-shaped object, showing handle and part of blade. The rectangular handle has one chamfered corner, a sharp longitudinal incision on one surface, and a central orifice bored through lower end where jade widens to blade. Almost eight inches of the blade remain, its contour curving gently with a slight ridge down center of both broad surfaces. Color rich mirrow-like black with areas of seal brown and silvery iridescence over all surfaces. Blade end broken in jagged outline.
 Excavated in the Province of Shensi.
 Length, $11\frac{1}{2}$ "; width, $3\frac{3}{4}$ ".
 In wooden box.

Miscellaneous

1306.

One Jade Tsu Tsung. Hsia. Chinese.

A small cylinder—square on exterior—hollowed conically from both ends of object, and having low rounded collar in projection at each end. Exterior surfaces cut in low relief with traditional tsung grooves and incised bands as corner decorations, separated centrally on each plane by longitudinal channel. Contact with earth chemicals during long period of burial has caused erosion on all surfaces, destroying surface decorations and leaving only slight areas of usual polished jade exterior perceptible. Eroded areas sandy gray in tone—polished areas white, discolored with blood red. Traces of white incrustation.

Excavated at Changtefu, in the Province of Honan.

(Compare with S. I. 1307.)

Height, $4\frac{1}{8}$ "; diameter of interior, $1\frac{1}{16}$ ".

In wooden box.

1307.

One Jade Tsu Tsung. Hsia. Chinese.

A hollow cylinder, round within and square without, having a low rounded collar in projection at each end. Exterior cut in low relief with traditional tsung ornaments consisting of grooves and incised bands, separated centrally on each plane by longitudinal channel. Contact with earth chemicals during long period of burial, has caused erosion on all surfaces, destroying surface designs and leaving only slight areas of the polished jade exterior perceptible. Eroded areas sandy gray in tone—polished areas cream white discolored with blood red. Traces of white incrustation.

Excavated at Changtefu in the Province of Honan.

(Compare with S. I. 1306.)

Height, $3\frac{5}{8}$ "; diameter of interior, $1\frac{1}{2}$ ".

In wooden box.

1308.

One Jade Tsu Tsung. Hsia. Chinese.

A hollow cylinder round within and square on the exterior, with a rounded neck projecting at each end. The four outer surfaces are decorated alike—each has a central longitudinal channel and five corner ornaments. The design on each of the ornaments shows two narrow horizontal bands of incised lines followed by an incised circle and shorter band. A deep groove separates each ornament. Color brilliant orange and russet mottled with black. Oxidized silvery iridescence over all surfaces. Small areas of rock removal on exterior.

Excavated at Loyang, in the Province of Honan.

Height, $4\frac{7}{16}$ "; diameter of interior, $1\frac{13}{16}$ ".

1309.

One Jade Tsung. Hsia. Chinese.

A low, hollow, thick, undecorated cylinder round within and square on the exterior, with a rounded collar projecting at each end. The color is ivory white mottled finely with red-brown, and on one corner an area of gray—a trace of which appears again on adjacent corner. A dark brown seam runs through the jade crossing two opposite surfaces diagonally.

Excavated in the Province of Chili.

Height, $2\frac{1}{2}$ "; diameter of interior, 2".

In cloth-covered box.

Miscellaneous

1310.

One Jade Tsu Tsung. Hsia. Chinese.

A low hollow cylinder, round within and slightly oval without, decorated with eight conventionalized tiger heads incised in low relief and arranged in pairs at each corner. Color originally white with extensive discolorations of golden yellow, russet and brown.

Excavated in the Province of Shensi.

Height, 2''; diameter of interior, $2\frac{1}{8}$ ''.

In cloth-covered box.

1311.

One Jade Water Vessel. Han. Chinese.

Carved to represent a fabulous crouching hollowed lion with feet and legs folded under him. Decorations show three types of Han design. First: carving in bold relief to form headress, wings attached to shoulders, and divided tail, the latter extending in scroll form over both flanks. These decorations are incised at edges with narrow lines. Second: low relief decorations depicting joints on either side of broad spinal column. Third: the more delicate handling of sculpture details, with finely cut, narrow incised lines, employed here on parted mane and upper part of headress. Circular opening in center of back and another smaller opening at mouth, from which cup-shaped spout projects. Color whitish green mottled with olive, brown and black. Along left side a large area speckled with white, portions of which resemble mother-of-pearl; along right side, haunch and tail-swirls show areas of rich black. Cream color incrustation. Edge of projecting spout at mouth, damaged.

Excavated in the Province of Shantung.

Length, 9''; height, $3\frac{1}{2}$ ''.

In wooden box.

1312.

One Jade Lung-Wen P'ei. Shang. Chinese.

A thin flat reticulated, dragon-shaped girdle ornament with small orifice cut near edge in dragon's back. The design is in sharp outline showing the head turned backward, with mouth resting upon the spine, the back raised and tail curved up and forward. A front and back claw extend down at the two ends making the ornament arched in form. Some features and general contours of the body are incised in outline and the body is covered with small cloud spirals. Both sides decorated alike. Color very light green streaked with black, gray and white. Golden brown specks appear through the surfaces. Much of the surface is mirror-like. This object might also have been used as a gong.

Excavated in the Province of Shensi.

(Compare with S. I. 1316.)

Length, $10\frac{1}{4}$ ''; height, $6\frac{1}{2}$ ''.

In cloth-covered box.

Miscellaneous

1313.

One Jade Lung. Chou. Chinese.

A thin, flat, semi-circular carved image of the dragon, used in times of drought to invoke rain. In the center of the object there is a trapezoidal medallion filled with nine incised designs of "sleeping silk-worm cocoons," and crenelated at both edges. From each side of this medallion a dragon springs, the two heads facing each other, open mouthed. Their features and scales are incised in outline and low relief, and their small fish-tails appear above their underbodies emerging from the medallion. Both sides decorated alike. Color translucent white mottled delicately with discolorations in olive-brown and gray. Traces of silvery incrustation. Mirror-like surface.

Excavated in the Province of Shensi.

Length, $10\frac{1}{4}$ "; height, $5\frac{7}{8}$ ".

In cloth-covered box.

1314.

One Jade Kuei Pi. Han. Chinese.

A large decorated tablet formerly used in sacrificing to the sun, moon and stars. It is formed by combining the disc pi and the tablet kuei. The kuei is visible in projection above and below the pi. At the juncture of these two objects four animalistic forms are introduced, two above and two below. Large circular orifice in center. Both sides decorated alike—the disc has small cloud scroll decorations in low relief and four small fan-shaped medallions. The upper end of the kuei is incised with a constellation and the lower end shows waves and mountain forms. Color light cinnamon brown and pinkish yellow—black veining and white specks appear on all surfaces.

Excavated at Loyang in the Province of Honan.

Height, $17\frac{5}{16}$ "; diameter of disc, $10\frac{3}{8}$ "; of orifice, $3\frac{3}{4}$ ".

In cloth-covered box.

1315.

One Jade Lung. Chou. Chinese.

A thin flat, circular, incomplete disc with central orifice—the object being made in the image of the dragon, to be used in times of drought to invoke rain. The two ends of the disc where segment has been cut out, are conventionalized dragon heads facing each other, each showing a deep cut for the mouth and an indentation on top of head and at edge of orifice. One side of the disc is decorated more fully than the other. It shows two concentric circular bands reaching from one dragon head to the other—the outer of these bands incised with early dragon head and serpent designs—the inner band filled with the grain pattern in low relief. The reverse surface may have originally had the same design but much erosion has dimmed it, leaving only vestiges of the outer band. A small perforation is bored near outer edge of disc opposite the open segment. Jade slightly translucent. Colors light green mottled dark brown, russet and black; large areas of rich dark and silvery gray incrustation.

Excavated in the Province of Shensi.

Diameter, $9\frac{3}{16}$ "; of orifice, 2". Average thickness, $\frac{1}{4}$ of 1".

In wooden box.

Miscellaneous

1316.

One Jade Lung-Wen P'ei. Hsia. Chinese.

A thin, flat, reticulated, dragon-shaped girdle ornament, with small orifice cut near edge at center of dragon back. The design is in sharp outline showing the dragon coiling, with head and tail turned back over arched body. Both sides are decorated alike—the body is covered with small cloud spirals and the head, neck and tail incised with lines following the general outer contour. Part of tail missing. Color mottled gray and green, almost entirely covered with white and yellowish incrustation, which has produced a mirror-like polish over the entire exterior.

Excavated in the Province of Shensi.

Compare with S. I. 1312.

Length, $4\frac{3}{4}$ "; height, $3\frac{9}{16}$ ". Average thickness, $\frac{3}{16}$ of 1".

In wooden box.

1317.

One Jade Lung-Wen P'ei. Hsia. Chinese.

A thin, flat, dragon-shaped girdle pendant with fine reticulated carving and rounded outer edges. The dragon is twisted in the form of an S, his head reversed with open mouth, rests upon his body. Both sides decorated alike—the modeling of head, features, and tail forms cut delicately in low relief, and slender cloud-scrolls appear over the body. Color: The central part translucent greenish white, both ends discolored and opaque, areas incrustated with white, pinkish and blood red deposit, the red appearing like a thin stain over the head and part of body.

Excavated in the Province of Shensi, and owned for twenty years by the connoisseur, Mr. Chen Chieh Chi.

Length, $5\frac{11}{16}$ "; width, $2\frac{1}{2}$ ".

In wooden box.

Miscellaneous

1318.

Four Jade Objects—A Pair of Beads, and a Pair of Flat, Semi-circular Ornaments. Hsia. Chinese.

The beads are irregularly rounded, undecorated and each with an orifice cut conically from opposite surfaces, leaving a ridge on interior of hole.

One bead is lighter in color, and shows one short groove on a flattened area. The color is deep cream and ivory, veined with deeper yellow and partly covered with white clouded incrustation.

Height, $\frac{3}{4}$ of 1"; diameter of orifice, $\frac{3}{8}$ of 1".

The second bead shows two short curved grooves on opposite sides of the object. Color: mottled golden-amber and ivory, with a large area of clouded white incrustation.

Height, $\frac{1}{16}$ of 1"; diameter of orifice, $\frac{5}{16}$ of 1".

The two ornaments were worn as protectors over the heart on coat of mail—they are flat, with curving tops and straight bases. The outer face of each ornament is slightly convex and the back concave. Three sets of holes are bored into the back for passage of cord.

One of the objects is a trifle larger, and in color is mottled amber, green and lemon yellow with clouded white incrustation on outer surface. Inner surface almost entirely covered with chalky white deposit.

Height, $1\frac{1}{4}$ "; length, $2\frac{5}{16}$ ".

The smaller of the two flat objects is mottled cream and orange with clouded white incrustation on outer surface. The inner surface shows traces of orange but is largely covered with chalky white deposit.

These beads and ornaments were excavated in the Province of Shensi.

Height, $1\frac{1}{8}$ "; length, $2\frac{1}{4}$ ".

In wooden box.

1319.

One Jade Yao Ch'an. Hsia. Chinese.

A short, flat, rectangular, axe-shaped tablet—originally used as a medicine spade. Large orifice in center near upper end, bored conically from both surfaces. One of the corners is chamfered, showing roughened area near it.

Object undecorated. The variety of color in this specimen points to an interesting fact in the formation of jade—namely that in a piece as thin as this one, the two faces of the tablet can show totally different colors and tones. One side of this piece is mottled in deep autumnal tones of orange, russet, mahogany and black, with a silver frosting incrustated over portions of the area. The opposite side is principally olive-green, mottled with cream color, yellow, brown, and black.

Excavated at Sianfu, in the Province of Shensi.

Height, $3\frac{1}{2}$ "; width, $4\frac{3}{16}$ ". Diameter of orifice, $1\frac{1}{8}$ ".

In wooden box.

Miscellaneous

1320. **One Jade Semi-circular Ornament. Hsia. Chinese.**
 A flat ornament with curving top and straight base, to be worn as protector over the heart on coat of mail. The outer surface is slightly convex, and decorated in center with tiger head in very low relief. Inner surface concave and bored with three sets of holes for passage of cord. Short groove in this surface at upper left edge. Color olive-green mottled with golden yellow. White earth deposit over entire object, more heavily incrustated on inner surface.
 Excavated at Anki, in the Province of Chekiang.
 Height, $2\frac{1}{8}$ "; width, $2\frac{1}{2}$ ".
1321. **One Jade P'ei. Hsia. Chinese.**
 A small, flat, undecorated girdle ornament of irregular oblong form, the curves and notches of its outer contour probably conforming to animalistic forms not recognizable without surface detail (see illustrations in Dr. Laufer's "Jade," pages 229, 230, and 231). One end of object has slight projection suggesting the head of a bird, and a shallow depression appears in one surface at orifice. Color translucent greenish white, mottled with seal brown and black, incrustated with delicate pink earth deposit.
 Excavated in the Province of Shansi.
 Length, $2\frac{13}{16}$ "; width, $1\frac{5}{8}$ ".
 In wooden box.
1322. **One Jade Pien Kuan P'ei. Hsia. Chinese.**
 A small, flat, undecorated hat ornament of oblong form, cut with slightly concave edges and indented in center of base. Rounded projection at top pierced with two small circular openings. Hollowed areas of rock removal on one of the flat surfaces. Color light green almost entirely hidden by white clouded incrustation which has produced a mirror-like surface.
 Excavated in the Province of Shensi.
 Length, $3\frac{1}{8}$ "; height, $1\frac{3}{8}$ ".
 In wooden box.
1323. **One Jade Pien Kuan P'ei. Shang. Chinese.**
 A small, flat undecorated hat ornament with low curving top and straight base. A semi-circular piece has been cut out at center of base, with one small orifice at either side. Color yellow-green mottled with cream and olive. Incrustation of silvery white on all surfaces.
 Excavated in the Province of Chekiang.
 Length, $3\frac{3}{4}$ "; height, $1\frac{1}{4}$ ".
 In wooden box.
1324. **One Jade Tsu Tsung. Hsia. Chinese.**
 A low cylindrical object, round within and showing four obtuse angles on exterior, a variation of the usual square tsung. Each of these angles is the center of an early tiger head design carved in low relief, each design separated by a longitudinal channel. A sharp groove appears at edge of one decoration, and along both top and bottom of ring. Jade translucent. Color white mottled with maple-sugar yellow and rich golden brown. Traces of white incrustation.
 Excavated in the Province of Shensi, and in 1897 acquired by Mr. Wu Ta Cheng.
 Height, $1\frac{1}{8}$ "; diameter of orifice, $2\frac{1}{4}$ ".
 In wooden box.

Miscellaneous

1325. **One Jade Kūan (or Chūan). Hsia. Chinese.**
 A thin, translucent, wide ring with slightly concave outer wall. A delicate insignia is incised in outline upon one side of outer surface, and on opposite side a circle and crescent. Color white mottled with pale lemon-yellow and golden amber. Thin white incrustation over all surfaces.
 Excavated in the Province of Shensi.
 Height, $1\frac{1}{2}$ "; diameter, $2\frac{1}{2}$ ".
 In wooden box.
1326. **One Jade Kūan (or Chūan). Hsia. Chinese.**
 A thick, circular, undecorated ring with perpendicular inner, and rounded outer wall. Color creamish white with discolorations of chestnut brown and pale lemon, covered with silvery earth incrustation.
 Excavated in the Province of Shensi.
 Height, $\frac{3}{4}$ of 1"; diameter, $3\frac{3}{16}$ "; of orifice, $2\frac{1}{4}$ ".
 In wooden box.
1327. **One Jade Kūan (or Chūan). Hsia. Chinese.**
 A thick, circular, undecorated ring with perpendicular inner and outer wall. The ring is irregular in thickness, showing groove on outer edge. Color cream white with discolorations of a reddish russet and golden yellow. Traces of white earth deposit.
 Excavated at Sianfu, in the Province of Shensi, and belonged formerly to H. E. Tuan Fang.
 Height, $\frac{5}{8}$ of 1"; diameter, $3\frac{5}{16}$ "; of orifice, $2\frac{1}{2}$ ".
 In wooden box.
1328. **One Jade Kūan (or Chūan). Hsia. Chinese.**
 A circular, translucent, undecorated ring with perpendicular inner and rounded outer wall. An area of rock attachment one and one-half inches long has been cut away at one edge of outer wall. Two slight depressions appear on opposite side of ring. Color white with a large area of mottled dark brown and russet, and traces of golden yellow veining.
 Excavated in the Province of Shensi.
 Height, $\frac{3}{4}$ of 1"; diameter, $3\frac{1}{16}$ "; of orifice, $2\frac{7}{16}$ ".
 In wooden box.
1329. **One Jade Huan. Chou. Chinese.**
 A small, flat, translucent, decorated disc with central orifice cut conically through from one side. Decorations very finely incised on both flat surfaces—one side shows an eight-pointed star or lotus form at orifice, each point extending into a flower form—the designs alternating. Cloud scrolls and circles also incised on ground. The opposite side shows coiling dragon and serpent forms in scroll designs, through which meander and cloud designs appear. Color white mottled with light and dark chestnut brown and incrustated with cream color, especially noticeable over darker portions.
 Excavated in the Province of Shensi.
 Diameter, 3"; of orifice, $1\frac{1}{4}$ ".
 In wooden box.

Miscellaneous

1330. **One Jade Yuan. Hsia. Chinese.**
 A small, flat, circular, undecorated disc with large central orifice. Color originally white, discolored extensively with mirror-like gray and golden brown areas speckled with black, and with earth incrustation of pinkish buff.
 Excavated in the Province of Shensi.
 Diameter, $2\frac{7}{8}$ "; of orifice, $1\frac{3}{4}$ ".
 In wooden box.
1331. **One Jade Ring. Hsia. Chinese.**
 A slender, slightly elongated circular ring with rounded outer and perpendicular inner surface. Color mottled chestnut browns and silvery green, large areas being covered with cream-color earth incrustation. Particles of mica-like substance through jade.
 Excavated in the Province of Shensi.
 Diameter, $2\frac{3}{4}$ "; of orifice, $2\frac{1}{8}$ ".
 In wooden box.
1332. **One Jade Tablet Hu. Hsia. Chinese.**
 A long, flat, imperial writing tablet shaped like a knife, with one surface slightly hollowed. Three small conical orifices bored at upper edge, and a fourth and larger one two inches from narrow end. Near this orifice a circular depression appears on one side, and nearby several incisions have been cut. Lower edge and oblique end both beveled. Curved end shows damaged area. Color black speckled with silver and olive-green markings, many of which resemble small fossils.
 Excavated in the Province of Shensi.
 Length, $15\frac{1}{4}$ "; width, $2\frac{3}{4}$ ".
 In cloth-covered box.
1333. **One Jade Tablet Hu. Chou. Chinese.**
 A long, flat, knife-shaped imperial writing tablet with one curved and one beveled edge. Four orifices bored through the thicker edge. Beveled edge broken at one end, and curving top shows two breakages, one at end and one near center. Color deep brownish black throughout; the surface showing an unusual amount of handling.
 Excavated in the Province of Shensi.
 Length, $12\frac{7}{16}$ "; width, 2".
 In cloth-covered box.
1334. **One Pair of Jade Pi. Shang. Chinese.**
 Two flat quadrilateral bell-shaped ornaments, used for the lower end of scabbards. Each piece shows uniform central perforations, one having two additional smaller openings and the other four. Both objects are decorated alike on outer surfaces, with a strongly conventionalized form of the early t'ao-t'ieh monster, cut in low relief. Bases incised with an adaptation of the meander pattern. Damaged areas on all four surfaces. Jade gray white with areas of pinkish and white earth incrustation. One object also shows an area of rust color deposit.
 Excavated in the Province of Shensi
 Height of one pi, $2\frac{3}{8}$ "; width, $2\frac{13}{16}$ "
 Height of other pi, $2\frac{7}{16}$ "; width, $2\frac{3}{4}$ ".
 In cloth-covered box.

Miscellaneous

1335. **One Jade Huan. Shang. Chinese.**
 An irregular circular disc with large central orifice. Disc of uneven thickness, the surface being also roughened by irregularities in the strata. Color olive green, with mottlings of brown and white over each disc surface. Light earth color incrustation on brown and white areas.
 Excavated at Kaifengfu, in the Province of Honan.
 Diameter, $5\frac{1}{4}$ "; of orifice, $2\frac{1}{16}$ ".
 In wooden box.
1336. **One Jade Sword—"Chih Tao." Chou. Chinese.**
 A long, flat, sharp pointed sword and handle cut from a single piece of jade; the blade curved as in archaic sword forms with beveled edges. Handle with parallel edges extending backward six inches from blade, decorated on both sides with longitudinal grooves which produce serrated end. Lower end of blade delicately serrated at both edges and incised on one side with rectangular design. Adjacent narrow band of incised lines appears on upper end of handle, followed by circular orifice. Color: entire upper edge of one side of blade cold stone gray—remainder of this, and all of opposite side discolored with creamy yellow. Striped band of denser strata crosses blade four inches from handle. Edges of blade show several small nicks and one larger area of breakage, the latter in upper edge.
 This sword belonged to Shao Kung, a minister of state of the Chou dynasty. It was called the Red Sword—Chih Tao—and was used in offering sacrifices to Heaven.
 While Tuan Fang was Viceroy of Shensi this sword was excavated from Shao Kung's grave in that Province and was acquired by His Excellency, in whose famous collection it remained until after his death.
 See illustration of this object in Laufer's "Jade," Plate IX, facing page 40.
 Length, $33\frac{3}{16}$ "; width, $4\frac{5}{8}$ ".
1337. **One Gilt Bronze Ornament. The Six Dynasties. Chinese.**
 Cast solid in circular form, and modeled as a lion recumbent surrounded by hills, the highest of which supports the left side of the animal's head. The areas from which gilt has disappeared disclose a reddish-brown color. Dense green patina in small patches over exterior.
 Height, $1\frac{5}{8}$ "; diameter, $2\frac{1}{2}$ ".
 In wooden box.
1338. **One Gilt Bronze Lion. Han. Chinese.**
 A lion cast hollow, in high relief, reclines upon a hollow pedestal of oblong form, his two fore feet and right hind foot extended before his head which is turned sidewise—his right hind foot rests in the animal's half opened mouth. Gilt formerly covered the whole upper surface, but from several areas it has disappeared.
 Height, $2\frac{1}{2}$ "; length, $4\frac{1}{2}$ ".
 In wooden box.

Miscellaneous

1339.

One Bronze Spoon. Han. Chinese.

Deep bowl of oblong shape, from the rim of which a handle tapers upward for two and one-half inches in rounded form, and from this point to its end, the handle is modeled to represent the neck and head of a dragon. The dragon's mouth is opened wide, the upper lip extended far forward and the lower one pitched sharply downward. The part of the handle representing the dragon's head and neck shows ancient gilding, green patina and earth incrustation—the balance of the handle and bowl were cast in a separate piece which is of dark copper color with green patina and areas of thick earth incrustation.

Length, $8\frac{1}{4}$ ".

In cloth-covered box.

1340.

One Bronze Water Buffalo. Han, or earlier. Chinese.

The figure of a water buffalo lying upon his left side with upraised head turned right, tail curved forward over his right hind quarter, all four feet showing in natural position. The hide is indicated by small vigorous boss circles (rice grain design) in low relief. The modeling is bold and heavy throughout, and a circular opening passes through the mouth and jaws. The under side (left) of body shows rough layers of metal inserted or attached at the time of casting. Dull greenish patina mottled with small reddish-brown areas.

Height, $2\frac{5}{8}$ "; length, $5\frac{5}{8}$ ".

In cloth-covered box.

1341.

One Erect Buddhist Trinity in High Relief, Against a Lotus Petal Background in which many Figures appear—top broken off—in Hard, Black Stone with Silvery Patina; painted on obverse. The Six Dynasties. Chinese.

In the center Kuanyin standing, her right hand in *abhaya-pani mudra* and her left hand in *vara mudra*. The two flanking Bodhisattva are smaller, and stand upon pedestals supported by grotesque human beings. Between the Kuanyin and each Bodhisattva, the figure of a monk is indicated in background. Circular lotus halo in relief, behind the Kuanyin's head, surrounded by two incised circular bands of angels, and halo flames. Entire surface has been painted many times, and much of the color remains; on the figure in relief areas of gray-black, pinkish-red, and green; on the face and neck of the principal figure, a pink chalky tone, and her hair, blue-black. The background is largely covered with a thinner tone of warm pinkish-red.

Back of stone entirely covered with incised decorations, and divided into five horizontal sections. At the base a mountainous landscape; above this, two rows of eight standing figures and a central seated Buddha, with inscriptions on vertical panels between each figure. The next section above includes a Buddha enthroned, with a standing and seated figure on either side. The top section shows two central, seated Buddhas and heavenly attendants carrying lotus stems and flowers.

Both edges of stone incised with two seated figures near base, and conventionalized floral designs above. Base of stone dowelled to fit into oblong hole in pedestal.

Height over all, $47\frac{1}{2}$ "; width, $29\frac{3}{8}$ ".

INDEX

AMERICAN PAINTINGS, DRAWINGS AND SKETCHES

	1, 2, 3, 4, 5, 6, 7
Brush, George deForest	6
Head, Mrs. Brush (Oil)	6
Dewing, Thomas W.	2
An Artist (Oil)	2
Black and Rose (Oil)	2
..... (Pastel)	2
..... (Pastel)	2
Melchers, Gari	3
Portrait of Mrs. Frederick M. Alger (Oil)	3
Sargent, John S.	5
Breakfast in the Loggia (Oil)	5
Metcalf, Willard L.	4
The White Pasture (Oil)	4
Tryon, Dwight W.	1
Afternoon Clouds (Pastel)	1
Autumn (Oil)	1
Autumn Night (Oil)	1
Evening (Oil)	1
Portrait of D. W. Tryon (Oil)	1
Rocks, Sea and Sky (Pastel)	1
Whistler, James McNeill	7
Campo S. Marta, Winter Evening (Pastel)	7
Nocturne-San Giorgio (Pastel)	7
Sunset in Red and Brown (Pastel)	7
The Music Room (Oil)	7
The Steps (Pastel)	7
Winter Evening (Pastel)	7

ORIENTAL PAINTINGS

Chinese	9, 10, 11, 12, 14, 15,
	16, 17, 18, 19, 20, 21,
	22, 23, 24, 25, 26, 27,
	28, 29, 30, 31, 32, 33,
	34, 35, 36, 37, 38, 39,
	40, 41, 42, 43, 44, 45,
	46, 47, 48, 49, 50, 51,
	52, 53, 54, 55, 56, 57,
	58, 59, 60, 61, 62, 63,
	64, 65, 66, 67, 68, 69,
	70, 71, 72, 73, 74, 75,
	76, 77, 84, 85, 86
Artist unknown	9, 10, 11, 13, 20,
	22, 24, 39, 57, 59, 69,
Chang Hsun-li, attributed to	44
Chang Hsüan, attributed to	64
Chang K'an, attributed to	33
Chang Shun-min, also known as Chang Yun-siu and "Fao Yu"	37
Chao Ch'ien-li, also known as Chao Pa-chü attributed to	10, 58, 65

Chao Ch'ang, also known as Chao Tien-sui (Chō-shō—Japanese name) attributed to	34
Chao Ling-chun, attributed to	46
Ch'ao Mio-ch'uo, attributed to	35
Chao Ta-nien, also known as Chao Ling-jang	21
Chao Yen, attributed to	25
Cheu Lung, also known as Cheu Shang, attributed to	26
Ch'en Chu-chung	68
Chi Hsu, attributed to	63
Chi Yo-lan	24
Chiang Kuan-tao, also known as Chiang Tsan, attributed to	25, 85
Ch'ien Hsüan, also known as Ch'ien Shun-chü and Ch'ien Yu-tan and the Man of the Jade Pool and Roaring Torrent. (Sensen—Japanese name) attributed to	74
Ch'iu Ying, also known as Ch'iu Shih-fu (Kiu-yei—Japanese name)	72
Chou Fang, also known as Chung-lang and Chong Yuan, attributed to	32, 67
Chou Wang-chi, also known as Chou Shun	56
Chou Wên-chü, attributed to	29
Chou Yuh-chin, attributed to	63
Chu Hsi, attributed to	59
Chu Kū-yu, attributed to	18, 19, 20, 46, 47, 48, 55
Chung Wên-siu, attributed to	48
Chu Whai-chin, attributed to	9
Fan K'uan, also known as Fan Chung-li and Fan Chung-chêng (Hankwan — Japanese name), attributed to	23, 51
Fang Lung, also known as Fang Mu-tsung (Bonriu Muju — Japanese name) attributed to	45
Huang Chü-shih, attributed to	49
Ho Ch'êng, attributed to	75
Ho Ch'ung, attributed to	46
Ho Luh, attributed to	66
Hsia Kuei, also known as Yu-yu, attributed to	28
Hsia Sun, attributed to	30
Hsü Chung-ssü, also known as Hsü Hsiung-chi, attributed to	25, 36, 42, 50
Hsü Tao-ning, attributed to	84
Hu Ch'ien	68
Huang Ch'üan, also known as Yao-su (Wō-sen—Japanese name) attributed to	28, 33
Huang Chü-tsai, attributed to	55
Huang Ta-tze	26
Hu Huan, sometimes pronounced Hu Wei, attributed to	19
Hui Tsung (Kisō Kotei—Japanese name)	26, 34
I Yuan-chi (I-gen-kitsu—Japanese name)	48
Kao Ts'ung-yu, attributed to	42

INDEX

ORIENTAL PAINTINGS—Continued

Kasuga Mitsunaga, Japanese	83
Kuan Hsiu, also known as Chiang (Zenge-tsu or Kwankiu—Japanese name) attributed to	21, 43
Kuan Tung, attributed to	16
Kung Kai, also known as Shun Yi and Tsui Yen, attributed to	18, 39
Kuo Chien-yu, attributed to	29
Kuo Chung-shu, attributed to	9
Kuo Hsi, also known as Kuo Ho-yang (Kwakki—Japanese name) attributed to	54, 70, 85
Kuan T'ung, attributed to	28
Liang K'ai (Riokai—Japanese name) attributed to	76
Li Ch'eng, also known as Li Ying-ch'iu (Ri-sei—Japanese name) attributed to	49
Li Lung-mien, also called Li Kung-lin (Ri-riu-min—Japanese name) attributed to	44, 54, 65, 71, 85
Li Shan, attributed to	22
Li Ssü-hsün (Rishikin—Japanese name) attributed to	40
Li Sung (Risu—Japanese name)	74
Liu Sung-nien (Riushonen—Japanese name) attributed to	45
Li T'ang, also known as Li Hsi-ku (Ri-tō—Japanese name), attributed to	23, 38
Li Ti (Riteki—Japanese name) attributed to	37, 84
Li Teh-mai, attributed to	61
Li Tsung-hsun, attributed to	52
Li Yung-ysi, attributed to	61
Lu T'an-wei (Rikutanbi—Japanese name), attributed to	27, 40
Lu Hao-yen, also known as Lu Hung-yi, attributed to	14
Ma Lin (Bariu—Japanese name)	38
Ma Yüan (Ba-yen—Japanese name), attributed to	57, 62, 66, 84
Mi Fei, also known as Mi Yuan-chang and Mi Siang-yang (Bei-gen-sho—Japanese name) attributed to	17, 19, 45, 50, 63, 64
Ming Ti	77
Mi Yo-jen, attributed to	10
Mou Tsung-pu, attributed to	62
Ni Tsan, also known as Yun Lin and Yun Lin-seng (Unrin—Japanese name)	19
Pan Luen, attributed to	73
Pien Luan, attributed to	32
Shen Tze-fan, attributed to	55
Siao Chao, attributed to	85
Su Shih, also known as Su Tung-p'ao (Sotoba—Japanese name), attributed to	10
Sui Shen-ssu, attributed to	86
Sze Tao, attributed to	41
Toba Sōjō Kakuyū	78, 79, 80, 81, 82

Tsao Pa, attributed to	42
Ts'ui Kō, attributed to	37
Tung Yüan, attributed to	43
Wang Chên-p'êng, also known as "Lonely Cloud", attributed to	51
Wang Ch'ien-tsi, attributed to	60
Wang Heä, attributed to	31
Wang Hsiao, attributed to	36
Wang Hui, also known as Yuen-sai (Oki—Japanese name) attributed to	61
Wang Liang-chen	11
Wang Mêng, also called Wang Shu-ming and "Yellow Crane," attributed to	27
Wang Shen, also known as Wang Hsen? and Wang Tsin-ching, attributed to	35, 84
Wang Tsu-ching, attributed to	60
Wang Wei, also known as Mo Keih (Omakitsu Oi—Japanese name), attributed to	15
Wei Kwang-yuan, attributed to	56
Wen Yeh-kuan, attributed to	66
Wu Tao-tzü, also known as Wu Tao-yüan (Go Doshi—Japanese name) attributed to	31, 41, 64
Yang Wu-ch'iu, attributed to	44
Yang Ting-kuang, attributed to	53
Yen Li-pên (En-riu-toku and En-riu-hon—Japanese name), attributed to	16, 24, 30, 53
Yen Li-tê, also known as Yen Yang (En-riu-toku—Japanese name) attributed to	17
Yuan Tsing, attributed to	12
Japanese	9, 13, 78, 79, 80, 81, 82, 83

ORIENTAL POTTERY

Chinese	87, 88, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 108, 109, 110, 111
Han	91, 92, 96, 103, 110
K'ang-hsi	90, 91, 94
Ming	100
Northern Sung	92
Six Dynasties	93, 95
Sung	87, 90, 91, 92, 93, 94, 95, 96, 97, 99, 101, 102, 103, 108, 110, 111
Tang	87, 88, 90, 95, 97, 98, 99, 100, 101, 103, 108, 109, 111
Wei	87
Egyptian	109
Japanese	89, 90
Satsuma	89
Yatsushiro	90
Korean	88, 89, 104, 105, 106, 107, 108
Shiragi	88, 89
Korai	104, 105, 106, 107, 108
Persian	109
Guebri	109

INDEX

MISCELLANEOUS

113

Bronze	118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 136, 146, 147, 150, 152, 153, 154, 155, 171, 172, 184, 185, 186, 187, 188, 189, 190, 191, 194, 195, 196, 211, 212
Chinese	118, 119, 120, 121, 122, 123, 124, 125, 126, 133, 136, 146, 147, 150, 152, 153, 154, 171, 172, 185, 186, 187, 188, 189, 194, 195, 196, 211, 212
Chin	136
Chou	118, 172
Han	120, 121, 122, 123, 124, 126, 146, 152, 153, 154, 187, 188, 189, 211, 212
Ming	146
Six Dynas- ties	119, 120, 121, 122, 123, 124, 125, 133, 136, 150, 154, 171, 172, 185, 186, 194, 195, 196, 211
Sung	124, 147, 150, 185
Tang	125, 133, 146, 152, 153, 154, 172, 186, 194
Japanese	155
Kamakura	155
Korean	127, 128, 129, 130, 131, 132, 184, 190, 191, 196
Korai	127, 128, 129, 130, 131, 190, 191, 196
Electrotype Plates	184
Glass	119, 147, 189
Chinese	119, 147
Tang	119, 147
Han	189
Ivory	114
Indian	114
Iron	184, 185
Chinese	184, 185
Sung	184, 185
Jade	128, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 147, 148, 149, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 189, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211

Chinese

128, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 147, 148, 149, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 189, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211
128, 133, 136, 140, 141, 142, 144, 156, 165, 166, 167, 171, 198, 201, 202, 205, 209, 210, 211
128, 132, 133, 134, 135, 136, 137, 138, 139, 145, 147, 148, 149, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 189, 204, 205
140, 141, 142, 143, 144, 200, 201, 203, 204, 206, 207, 208, 209, 210
138, 139, 142, 143, 144, 145, 197, 198, 199, 200, 201, 202, 204, 208, 210, 211
sties 155, 156, 157, 158, 160, 161, 163, 164, 165, 166, 167, 168, 169, 170, 192, 193, 192, 193, 192, 193, 119, 127, 149, 177, 178, 119, 127, 177, 119, 149, 178, 149, 178, 178
Century 118, 173, 174, 175, 189, 196, 197, 118, 173, 174, 175, 189, 196, 197, 196, 197, 173, 174, 189, 197, 118, 175, 173, 114, 114, 114
earl 152, 189, 152, 189, 152, 189, 113, 113, 113
ng 152, 189, 152, 189, 113, 113, 113

INDEX

MISCELLANEOUS—Continued

Silver	194
Chinese	194
Sung	194
Stone	113, 114, 117, 150, 174, 177, 178, 212
Chinese	113, 114, 117, 150, 174, 177, 178, 212
Archaistic	178
Six Dynasties	117, 212
Sung	177
Tang	114, 150, 174
Wei	113
Terracotta	118, 119
Chinese	118, 119
Han	118
Tang	119
Velvet	114, 139, 149, 151, 152, 171
Chinese	114, 139, 149, 151, 152, 171
K'ang-hsi	139, 151, 152, 171
Tao Kuang	149

Wood	115, 116, 117, 127, 173, 176, 177, 178, 179, 180, 181, 182, 183, 184
Chinese	127, 173, 176, 177
Ming	177
Sung	176, 177
Tang	177
Wei	173
Egyptian	184
Italian	184
Seventeenth Century	184
Japanese	115, 116, 117, 178, 179, 180, 181, 182, 183
Fujiwara	115
Ashikaga	116
Kamakura	116, 117
Konin	116
Koyetsu	179
Sixteenth Century	178
Tempyo	115
Tokugawa	115, 117
Ukiyoe	180, 181, 182, 183

Whereas, on the fifth day of May, 1906, Charles L. Freer, of Detroit, Michigan, by instrument in writing, did grant and convey unto the Smithsonian Institution, an establishment created by Act of Congress, certain art objects belonging to him and particularly enumerated in the printed inventory attached to and made a part of said instrument; and

Whereas, it was provided by paragraph two of said instrument, as follows:

“Said first party may add other appropriate objects, to be selected by him, to those enumerated in said inventory, and such other objects when transferred to said second party shall be subject in all respects to the terms and conditions enumerated in this instrument;” and

Whereas, said Charles L. Freer has added other appropriate objects to those enumerated in said inventory and now desires to transfer the same to the said Institution, under, and subject to all of the terms and conditions enumerated in said instrument; now, therefore:

Know all men by these presents, that said Charles L. Freer, of the City of Detroit, County of Wayne and State of Michigan, party of the first part, for and in consideration of the sum of one dollar and other valuable considerations to him in hand paid by the said Smithsonian Institution, party of the second part, receipt whereof is acknowledged, has bargained and sold, and by these presents does grant and convey unto the said party of the second part, and unto its successors, the art objects belonging to said party of the first part, and now in his possession at No. 33 Ferry Avenue, East, in the City of Detroit, Michigan, particularly enumerated in the printed inventory hereunto attached and made a part hereof; To Have and to Hold the same unto the said party of the second part and its successors forever.

The said party of the first part for himself, his heirs, executors and administrators, does covenant and agree to and with the said party of the second part and its successors, to warrant and defend the sale hereby made of the said art objects unto the said party of the second part and its successors, against all and every person or persons whatsoever.

This transfer and sale is made by said party of the first part and is accepted by said party of the second part, subject in all respects to the terms and conditions particularly set forth in said instrument, dated fifth day of May, 1906.

In Witness Whereof, the said party of the first part has hereunto set his hand and seal, and the said party of the second part has caused this instrument to be executed in duplicate by its Secretary, and its seal to be hereunto affixed, this fifteenth day of March, 1918.

CHARLES L. FREER [Seal]

Signed, sealed and delivered

in presence of

GEORGE W. ALGER.

As to Charles L. Freer.

SMITHSONIAN INSTITUTION,

By CHARLES D. WALCOTT,

Secretary

H. W. DORSEY,

As to Smithsonian Institution.

(Seal)
Smithsonian Institution

An Appendix (IX)
to
An Inventory

An Appendix (IX)
to
An inventory of the

Collections of Charles L. Freer

Presented to the Smithsonian Institution, or to
the United States Government, under the
terms of his letter to the President,
dated December 14, 1905

DETROIT
PRINTED PRIVATELY
1920

CONTENTS

ABBOTT H. THAYER	
Oil Paintings	1
GARI MELCHERS	
Oil Paintings	2
WILLARD L. METCALF	
Oil Paintings	3
CHARLES A. PLATT	
Oil Paintings	4
ALBERT P. RYDER	
Oil Paintings	5
JAMES McNEILL WHISTLER	
Oil Paintings	6
ORIENTAL PAINTINGS	7
ORIENTAL POTTERY	81
MISCELLANEOUS	91

The brief descriptions given in this inventory are intended to aid in the identification of the objects mentioned. A descriptive catalogue to be issued later will include additional information for students and others.

American Paintings, Drawings, Sketches

ABBOTT H. THAYER.

OIL PAINTINGS

Winter Dawn on Monadnock.

On wood panel—Oblong, 65" x 44".

Signature, "Abbott H. Thayer, 1918," in lower right hand corner.

Winged Figure.

On canvas—Upright, 91½" x 57".

Signature, "Abbott H. Thayer, October 4th, 1918," in lower right hand corner.

A Prize Bull.

On canvas—Oblong, 16" x 12".

Signature, "A. H. Thayer," at lower right hand corner.

American Paintings, Drawings, Sketches

GARI MELCHERS.

OIL PAINTING

Sailor and His Sweetheart.

On canvas—Oblong, 40½" x 33".

Signature, "Gari Melchers," in upper left hand corner.

American Paintings, Drawings, Sketches

WILLARD L. METCALF.

OIL PAINTINGS

The Old Church, Deerfield.

On canvas—Oblong, 29" x 26".

Signature, "W. L. Metcalf," in lower left hand corner.

The White Lilacs.

On canvas—Oblong, 32½" x 28½".

Signature, "W. L. Metcalf," in lower right hand corner.

American Paintings, Drawings, Sketches

CHARLES A. PLATT.

OIL PAINTING

The Mountain.

On canvas—Oblong, $53\frac{1}{4}$ " x $41\frac{1}{4}$ ".

Signature, "C. A. Platt," in lower left hand corner.

American Paintings, Drawings, Sketches

ALBERT P. RYDER.

OIL PAINTING

The Red Cow.

On wood panel, 12" x 11 $\frac{3}{8}$ ".

American Paintings, Drawings, Sketches

JAMES McNEILL WHISTLER.

OIL PAINTING

Cremorne No. 3.

On canvas—Oblong, 25" x 18."
Unsigned.

Oriental Paintings

KAKEMONO

625. (1238) Attributed to Chang Hsüan. T'ang. Chinese.

Painted on silk, in ink and colors.

Garden scene with two children, rocks and flowers. The children are standing in the foreground, playing together with a small toy lion, suspended on cords. The children wear transparent golden-yellow coats, and white trousers. At one side a tall, black rock is introduced near a white blossoming rose plant and a tall "Tong" tree which spreads its golden colored foliage over the children. In the immediate foreground, black rocks, white lilies and low bamboos are shown. The golden color extends throughout the picture. Silk badly broken and a filmy white mold extends over the entire picture.

Without signature or seal.

Label on back of mount attributes this painting to Chang Hsüan.

Received as a kakemono and mounted afterward in panel form. Height, 62 $\frac{3}{4}$ "; width, 34 $\frac{1}{2}$ ".

626. (1239) Attributed to Pien Luan. T'ang. Chinese.

Painted on silk, in ink and colors.

Flowers, birds and a pool. In the foreground, sloping green banks at the edge of a pool where lotus lilies grow. On the left, a tall plant of pale pink hollyhocks, growing close to a red blossoming cassia tree upon which three birds perch. One of these birds, blue-gray and long-tailed, is calling to his mate on the bank below. In the middle distance, a small gray and white bird is seen standing on the river bank watching a brown bird fly toward him. Silk much damaged, especially through the centre from top to bottom.

Without signature or seal.

Label on back of panel attributes this painting to Pien Luan.

Received as a kakemono but mounted afterward in panel form.

Height, 67 $\frac{1}{2}$ "; width, 47 $\frac{1}{2}$ ".

**627. (1240) Attributed to Fan K'uan. (also known as Fan Chung-li and Fan Chung-chêng). Sung. Chinese.
(Hankwan—Japanese name.)**

Painted on silk, in ink and tints.

Landscape including huge mountain cliff, pine tree, and stream. The cliff extends upward through the entire composition; at its base many ledges and an open natural rock arch from which a mountain stream flows rapidly forward. Beyond the arch the landscape continues in ridges of lower form. At one edge of the picture an ancient gnarled pine tree is introduced, one of its branches extending across the picture, and both branch and trunk twisted with vines, streamers and pink tinted foliage. On the bank at the base of the tree, several sprays of low green bamboo appear. Silk broken and badly stained.

Without signature, two seals in lower corner.

Label on back of panel was erroneously placed thereon at the time of the remounting of the picture. It attributes the work to Chao Ling-jang.

Received as a kakemono but mounted afterward in panel form. Height, 70"; width, 37 $\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

628. (1241) Attributed to Hsü Tao-ning. Sung. Chinese.

Painted on silk, in ink and colors.

A tall, upright, winter scene in the Szechuan mountains, depicted boldly and majestically. The mountains are extraordinarily high and rugged, showing many trees shooting horizontally from their ledges; and plank roads, supported on piles, built up the sides of the mountains. In the foreground, a group of six men, four on horseback, stand near a mountain stream;—preceding them a horseman and his servant are partially seen on a low road close to the water. Across the water in the middle distance, a raised plank road spans two waterfalls, and on this road a procession of travelers is seen descending. Further up the mountain, beyond a clump of variegated trees, other figures and horses are seen. A deep cut in the mountains at the left, reveals two large trees and many distant peaks. (A noticeable detail throughout this painting, is the spotted use of white and black depicting snow on the mountains and on the timber supports under the road-way.)

Without signature, one seal in lower left.

Label on back of panel attributes this painting to Hsü Tao-ning. Received as a kakemono and mounted afterward in panel form. Height, $87\frac{3}{4}$ "; width, 38".

629. (1242) Attributed to Kuo Chou-chang. Sung. Chinese.

Painted on silk, in ink and colors.

A tall, upright, winter landscape, including rocks, plum blossoms, camelia flowers and pheasants. In the foreground a mass of large rocks on top of which a snow-laden, blossoming plum-tree grows, interlaced with branches of large pink and white camelia blossoms and their yellowish green foliage. On a flat rock at the foot of the tree, two pheasants are seen, one brilliantly colored; and beneath the rock another blossoming plum-tree shoots out over a stream and waterfall. Many birds perch on both plum-trees, and low green bamboo shrubs covered with snow, grow in the immediate foreground among the rocks.

Without signature; two seals at lower right.

Label on back of panel attributes this painting to Kuo Chou-chang.

Received as a kakemono but mounted afterward in panel form. Height, $98\frac{1}{4}$ "; width, 39".

630. (1243) Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.

Woven in silk, in colors.

A small narrow, upright picture with rich blue background, depicting a peach tree bearing nine red peaches beside a pale blue rock in the foreground. A fungus plant appears upon one of the rock ledges and at its base, a low chrysanthemum plant with pink blossoms is introduced. One blue bird perches on the peach tree and another flies above it.

Without signature—circular seal at center top, and two in lower right corner.

Label on back of panel attributes this kō-ssū to Chu Kū-yu. Received as a kakemono and mounted afterward in panel form. Height, 41"; width, $9\frac{7}{8}$ ".

Oriental Paintings

KAKEMONO

631. (1244) **Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors and gold.

Portrait of Buddha enthroned upon an elaborate lotus flower pedestal which rests upon waves, in which many Buddhistic symbols float. Behind the Buddha a large circular shield with flaming outline, and above him a canopy richly decorated with golden ornaments in symbolic forms. Buddha wears a blue and brown robe and a gold lotus flower necklace. His hands are in dhyana mudra. Background, very dark green; general tone of design, golden brown with gold used extensively throughout.

Without signature or seal.

Label on back of panel attributes this kō-ssū to Chu Kū-yu.

The mount on this kō-ssū is unusually fine.

Received as a kakemono and mounted afterward in panel form.

Height, $46\frac{3}{4}$ "; width, $22\frac{1}{8}$ ".

632. (1284) **Attributed to Yang Pu-chih (or Yang Pu-tzu.) .Sung. Chinese.**

Painted on silk, in ink.

This painting depicts several snow-laden branches of a plum tree entering the picture at the left and crossing it in various directions. The heavy, wet snow, clinging to the branches, is represented by wide reserve, and the opening buds appearing through the snowy portions, are depicted finely in ink line. Silk of a rather loose weave, much broken and patched.

Without signature—two poems at upper right corner, three seals near poems, three in lower left and a portion of one in upper left.

Modern inscription on paper above painting.

Label on mount at upper left attributes this painting to Yang Pu-chih. Compare with S. I. 318, also by Yang Pu-chih.

Received as a kakemono and still in that form.

Height, $60\frac{1}{4}$ "; width, $29\frac{1}{2}$ ".

633. (1285) **Signed Ma Lin (son of Ma Yüan.) Sung. Chinese. (Barin—Japanese name.)**

Painted on silk, in ink and colors.

A snow-covered bough of a blossoming plum tree crosses the lower part of the picture from right to left; at the right edge green tinted bamboo leaves are introduced and near them a pair of mandarin ducks perch upon the bough. Above, on the left, the end of the branch enters the picture, showing upon it two small brown birds and many cream-white blossoms. Fourteen poems are inscribed upon the painting, spaced so harmoniously that they do not interfere with the design or delicacy of the subject. Long vertical break in silk near center.

Signature at lower right edge on snowy bamboo.

Four seals in lower right, and fifteen others placed after the different poems.

Label on mount at upper left attributes this painting to Ma Lin.

Received as a kakemono and still in that form.

Height, $59\frac{3}{4}$ "; width, $27\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

634. (1286) **Attributed to Chiang Kuan-tao. Sung. Chinese.**

Painted on silk, in ink and tints.

Beneath the powerfully drawn, and twisted branches of a towering pine tree on the left, a sage in white is seated, with an attendant standing near. The sage is contemplating the beauty of the scenery, and gazes to the right, through the valley and past the long, sloping line of mountain, to the still more distant, blue tinted peaks with the moon above them. A tree with pink foliage is introduced at lower right edge and a large black rock projects in immediate foreground. Silk broken and repaired.

Without signature, three seals in lower left corner and one in upper left.

Label on mount at upper left attributes this painting to Chiang Kuan-tao.

Received as a kakemono and still in that form.

Height, $67\frac{1}{4}$ ''; width, $36\frac{1}{4}$ ''.

635. (1287) **Attributed to Ma Yüan. Sung. Chinese.**
(Ba-yen—Japanese name.)

Painted on silk, in ink and tints.

An extensive landscape of water and mountains. In the foreground at the left, two tall straight pine trees upon rocks; beneath them a pavilion built on piles over the water, and two small boats; above the pines a towering mountain cliff; and stretching to the right into the distance, a wide water view with several boats anchored near the opposite shore. Beyond the boats a curving line of hills, and still further in the distance, tall, slender, buff-tinted mountains which rise out of mist.

Without signature or seal.

Label on mount at upper left attributes this painting to Ma Yüan.

Received as a kakemono and still in that form.

Height, 75''; width, 37''.

636. (1288) **Attributed to Kuan Hsiu. T'ang and the Five Dynasties. Chinese. (Zengetsu or Kwankiu—Japanese name.)**

Painted on silk, in ink and colors.

Portrait of a Lohan (No Chu-na?), seated in a rustic chair, his hands joined together in dharmacakra mudra. Upon his right arm a rosary hangs and a fly-brush is fastened to his chair. His brown garment, ornamented with a black and gold lotus-leaf pattern, is wrapped about his knees and thrown over his left shoulder, leaving chest and right arm bare. The modelling of his head, chest and arms is powerfully executed, and gold is employed to represent hair. In the upper right corner, a low, circular, blue bowl containing rice, rests upon clouds, and in left there are three vertical lines of inscription. Silk much damaged, patched and stained, with a vertical break extending from top to bottom five and three-quarters inches from left edge. Tack marks appear at top and right edge of picture, similar marks appear also in S. I. 607, attributed to Wang Ch'ien-tsi, but both pictures were evidently painted by the same artist.

Label on mount at upper left attributes this painting to Kuan Hsiu.

Received as a kakemono and still in that form.

Height, $49\frac{3}{4}$ ''; width, $24\frac{3}{4}$ ''.

Oriental Paintings

KAKEMONO

637. (1289) **Attributed to Kao Fang-shan. Yuan. Chinese.**

Painted on silk, in ink and colors.

A small mountainous landscape suggestive of Mi Fei's subjects, and of the later so-called Korin School in Japan. In the distance a prominent blue-tinted mountain rises centrally out of white clouds, other peaks of lesser importance surround it. At the lower right a waterfall is introduced, and in the immediate foreground a small figure is seen climbing toward buildings on the left, which are half hidden in a clump of dark trees. Silk creamy yellow, slightly damaged.

Inscription of eight characters in sky at left and nine seals on painting.

Two long inscriptions on gray paper above painting and six seals on lower part of narrow brocade mount.

Label on mount at upper left attributes this painting to Kao Fang-shan.

Received as a kakemono and still in that form.

Height, $18\frac{1}{4}$ "; width, $12\frac{3}{8}$ ".

638. (1290) **Signed Fon Fon-how. Yuan. Chinese.**

Painted on paper, in ink and tints.

A narrow, upright landscape, including willows, river and mountains, in tones of gray and delicate tints of pink and green. In the foreground three figures are seen—one on a bank drinking tea, a second standing near in a boat, holding the teapot for him,—and the third, seated. Close to these figures at the right, tall, slender willows are introduced. In the distance, beyond the opposite shore of the river, a high mountain rises at the left, out of a pale silvery mist.

Signature at lower left edge, followed by two seals.

Three inscriptions on mount; a vertical one on paper at left of painting, a vertical one on silk at right, and the third, oblong, on light blue paper above the picture.

Label on mount at upper left attributes this painting to Fon Fon-how.

Received as a kakemono and still in that form.

Height, $56\frac{1}{2}$ "; width, $16\frac{7}{8}$ ".

639. (1291) **By an Unknown Artist. T'ang. Chinese.**

Painted on silk, in ink and colors.

Portrait of Li Chao-tao,—a large and dignified gentleman of military bearing, dressed in a long, simple, brown cloak which exposes the full, dark blue sleeves of an undergarment. His hat is black and round, with narrow brim, and flap hanging from beneath it, over the back of his head. Both brim and flap are lined with cream color on which a decorated pattern appears. Li Chao-tao is seated in a low, red lacquer chair, decorated in black. At his left there is a small, black table holding a vase of bamboos and fungus, a small incense burner on a red stand, and a book. At the general's right, and slightly behind him his young servant stands—holding his master's sword and a white and black scarf. The floor covering consists of a rug of mosaic of large pattern—in tones of blue, red, white and black. Silk in an extremely bad condition, much broken, patched, and stained.

Without signature or seal.

Label on mount at upper left states that this is a portrait of Li Chao-tao.

Received as a kakemono and still in that form.

Height, 55"; width, $40\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

640. (1293) **Kō-ssū (Tapestry), signed Huang Chū-tsai. Sung. Chinese.**

Woven in silk, in colors.

A small, upright tapestry showing two large green leaves of the banana shrub, together with branches of pink flowering hibiscus and small cream colored plum blossoms—all of them heavily snow-laden. Two blue-crested birds perch upon the plum branch, one of them partially hidden by the upper banana leaf. Background warm silvery gray.

Signature woven on lower right edge. Three seals in lower corners.

Label on mount at upper left attributes this kō-ssū to Huang Chū-tsai.

Received as a kakemono and still in that form.

Height, 21½"; width, 11¼".

641. (1296) **Attributed to Ching Hao (?) (also known as Hung Ku-ssu.) The Five Dynasties. Chinese.**

Painted on silk, in ink and colors.

Mountainous landscape. In the foreground a lake, upon which a boat is seen, containing a seated scholar and two boatmen. The boat is approaching a white-walled house on the left shore, surrounded by trees,—two figures within the building and the master coming forward to receive his approaching guest. In the immediate foreground, rocks, and a path upon which a man is seen, bearing a load over his shoulders. At the extreme right, four swimming ducks are introduced and two white heron fly above the boat. The middle distance is partially hidden by mist which discloses at the right, a group of temple buildings and dark trees. Above the temples, a pointed peak, and at the left a tremendous mountain height reaching to the top of the picture. Silk damaged and patched throughout.

Without signature or seal.

Narrow horizontal inscriptions on strips of golden-brown silk, above and below painting. Both inscriptions attribute this painting to Ching Hao.

Received as a kakemono and still in that form.

Height, 55¾"; width, 32⅜".

642. (1297) **Attributed to Li Ch'êng (also known as Li Ying-chiu). Sung. Chinese. (Ri-sei—Japanese name.)**

Painted on silk, in ink and tints.

Landscape including trees and waterfall. In the foreground a boat and huge rocks, upon which two large skeleton trees rise—from one of these trees streamers descend. Beyond these trees two shrubs are shown, one pink tinted and one depicted as a dark mass with light trunk and branches. In the distance at the right, a high cascade falls through a mountain ravine, and on the left, shadowy trees and mist appear. Silk broken and repaired; slight reddish stain along left edge.

Without signature. Two vertical lines of inscription at upper left. Two seals in lower left and three in lower right. Label on mount at upper left attributes this painting to Li Ch'êng.

Received as a kakemono and still in that form.

Height, 60¾"; width, 32¼".

Oriental Paintings

KAKEMONO

643. (1298) **Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.**

Woven in silk, in colors.

A duck, woven in the softest tones of blue, silvery-gray and lavender, stands in profile upon a gray rock, edged with light and dark blue. Behind the duck two stems of bamboo shoot up, the taller one being dark plum color and the other a delicate silver-green shaded with pale lavender. Three low plants of small pink primroses grow out from crevices in the rock.

Vertical inscription of eight black characters, woven at lower left edge. Large red seal woven at center top; parts of two brown seals at upper left, two small red seals at center of left edge, and two larger seals in lower right corner.

Areas of discoloration are seen throughout, but especially at top. Label on mount at upper left attributes this kō-ssū to Chu Kū-yu.

Received as a kakemono and still in that form.

Height, 21"; width, 19 $\frac{3}{4}$ ".

644. (1299) **Attributed to Kuan Tung. The Five Dynasties. Chinese.**

Painted on silk, in ink and tints.

Winter landscape. In the foreground a stream and bridge, and upon the latter a red-cloaked traveler on horseback, followed by his servant on foot, carrying a large black umbrella. At the right, a figure stands in an open doorway at the entrance to an estate which is enclosed within a high fence. Many large black-stemmed trees on both sides of foreground and delicate snow-laden bamboos in center, near end of building. In the distance, high rocky cliffs and mountains, represented elementally and forcefully—vertical and horizontal strokes being employed to depict the deep crevices and flat outer surfaces. Shrubs and trees grow at the edge of many of the high ledges. Silk much broken and patched.

Six vertical lines of inscription, with signature and two seals, at upper right. Two seals in lower right corner.

Without signature.

Label on mount at upper left attributes this painting to Kuan Tung.

Received as a kakemono and still in that form.

Height, 58"; width, 30 $\frac{1}{2}$ ".

645. (1300) **Attributed to Wang Chin-chien. Yuan. Chinese.**

Painted on silk, in ink and colors.

Snow landscape and lake. In the foreground, silvery-gray and white snow-covered trees, growing among rocks and earth mounds at the edge of the lake. Brilliant red, snow-laden blossoms appear on many of the trees, and perched in their upper branches or flying about them, are innumerable small birds. Across the lake a row of red blossoming trees and three mountains, the one at the right, very high. Unusually extensive use of copper colored tint and only slight introduction of ink. Signature at upper left, followed by seal. Two vertical inscriptions and four seals in sky at right. Four seals on each edge at base.

Label on outside of kakemono attributes this painting to Wang Chin-chien.

Received as a kakemono and still in that form.

Height, 32 $\frac{1}{2}$ "; width, 12 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

646. (1245) **By an Unknown Artist. Probably by a Sung or Yuan painter after a design by Wu Tao-tzū of the T'ang dynasty, (who was also known as Wu Tao-yüan) (Go Doshi—Japanese name.) Chinese.**

Painted on silk, in ink and tints.

The Buddha and Confucius, the former carrying a young kylin in his arms:—standing, bearded figures of the founders of Buddhism and Confucianism, who appear shoulder to shoulder. Buddha, who is on the right and slightly in front of Confucius, faces the left, but with his head turned three-quarters to the front and inclined a little; his eyes gaze thoughtfully and steadily downward. Confucius, on the left and a little back of the figure of Buddha, stands with body facing almost squarely to the front, and head turned to his left, and looking toward and across the features of the Buddha. Both figures are in full, flowing robes, that of Buddha a faint, dull rose hue, while that of Confucius is dark, with brownish-yellow facings, and toward his feet reveals the pendant of a sash. Buddha holds in his folded arms, his hands concealed within his flowing sleeves, a young kylin carved in jadestone. (It was an ancient custom to declare, when a noble-looking boy was born, that he was the incarnation of a jadestone kylin, and his advent was described as a fortunate one.) The Buddha's feet are uncovered, resting in sandals. Silk, a soft brown.

Without signature. Eight seals appear on the picture, two of them at the top and the others at the bottom.

On the back are two long inscriptions on a single piece of silk, each one followed by two seals. The first one was written by Chou Yen-ju, a Prime Minister of the Ming period, and is translated by Mr. S. Ma as follows:

Have you seen the two sons of Tse-ching? With what remarkable talents are they endowed! They were sent by Heaven through Buddha and Confucius. Know, then, that reward for good or evil follows your deeds as shadow follows substance. This painting shows the two great sages carrying a kylin, ready to confer heavenly favors upon the good and the benevolent. If you would have your sons have rank and honor, accumulate kind deeds. (Signed and sealed) Chou Yen-ju.

Also on the back, is a label stating that the painting is the work of Wu Tao-tzū.

Received as a kakemono but mounted afterward in panel form. Height, 38 $\frac{3}{8}$ "; width, 24 $\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

647. (1246) **Attributed to Wang Wei, (also known as Mo Keih;) born A. D. 699. T'ang. Chinese.**
(Omakitsu Oi—Japanese name.)

Painted on silk, in colors.

A mountainous landscape after a snowfall. On the left a tall cliff of rough, irregular face rises sheer out of the picture, the rude face deeply seamed and short projecting shoulders retaining patches of the recent snowfall. At its base, under its imposing guardianship, are buildings and shelters with snow-covered roofs, and among them trees whose foliage is lightly frosted with the snow. As the land falls away to the foreground, broken by valleys and streams, more buildings appear and some of their neighboring trees retain the dark red foliage of the fall season. Just to left of the central foreground a muffled figure is seen under the arch of a gateway, descending a gentle slope toward a small foot bridge, while the rugged mountains of the central distance show on their ledges other buildings and trees, relieved under the feathery lightness of the early winter covering against the bleak and bare surfaces of the cliffs. Shelters appear on open land near the foreground on the right, and close at hand, nearer the center, two figures stand at a boat drawn up at the edge of a low bank. The Celestial eye sees in the picture "clouds just beginning to roll away and allow the blue sky to peer through," and entitles the painting "The Sky Clearing after a Fall of Snow." To the occidental vision the blue of the sky is absent, without lessening the soft, limpid, after-snowfall effect. Silk a deep and rich brown.

Without signature or seal.

On the back a label of twelve characters, attributing the painting to Wang Wei, who was a Doctor of Literature and a Court officer in the time of Kai-Yuan of the T'ang Dynasty. It was said of Wang Wei that "his pictures were poems and his poems pictures." He painted many snow scenes.

Received as a kakemono but mounted afterward in panel form. Height, $21\frac{1}{8}$ "; length, $28\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

648. (1247) **Attributed to Chou Fang, (also known as Chong Yuan and Chung-lang), A. D. 780—805, of the T'ang Dynasty. Chinese.**

Painted on silk, in colors.

A maiden weary of embroidering. On a rug of turquoise-blue of greenish trend, with a dark blue border patterned in white with floral and geometric designs, a young woman is seated at the end of a long, low table, upon which she leans languidly with folded arms, her hands concealed within her full sleeves. She is at the right of the picture and faces the left, with figure turned slightly toward the front and face seen in three-quarters view as she looks dreamily before her. Her face is full and white, and her black hair, which drops well down her neck, is at the back dressed high, well above the top of her head. She is in a light, voluminous robe, which is faced and girdled in dark red. A similar red, slightly lighter, covers the table and exhibits a floral scroll pattern in white, and across the table lie folds of silk of a soft, dark olive tone, the farther end of the silk lying on the floor beyond the table. Silk of the picture a dark yellowish-brown varying in tone, and showing considerable signs of wear, but in good repair.

Without signature or seal.

On the back a label, attributing the painting to Chou Fang. Received as a kakemono but mounted afterward in panel form. Height, $8\frac{1}{8}$ "; length, $11\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

649. (1248) **Attributed to Tai Sung. T'ang. Chinese.**

Painted on silk, in colors.

A boy fording a stream, on the back of a water buffalo.

The stream ripples and gently swirls along the border of a low bank that projects into the picture from the right, the bank irregularly cut by inroads of the water and extending compensating points or tongues out into the path of the current. In the middle distance the longest of the extended tongues reaches nearly to the left boundary of the composition, and beyond its low extremity the stream pursues its course in gently rolling waves. Overhead, the pendant branches of a graceful tree with finely demarcated foliage swing into the vista, arching over the point of land, and at the water edge of the land aquatic grasses spring up in sparse patches or in tangled growths, while close at hand in the corner of the right foreground bluish-green sprigs or shoots of young bamboo thrust themselves into view, shooting out over the water, their land anchorage unseen. In full foreground appears the group of central interest of the composition; the herd-boy, at once animated and at ease, kneeling astride the back of the carabao and seen in profile, and the animal, submerged nearly to its back, progressing athwart the view toward the right and preparing to land just beyond the young bamboo outpost. The buffalo's white cord tether loops freely from nose to shoulder-hump, and on to the tip of the herd-boy's prod on the other side, the boy gripping both prod and tether lightly in his right hand, which he rests upon the hump and leans upon, as he looks eagerly forward toward the bank, with mouth open and eyes smiling. In his left hand he holds a slender bamboo stick, on which is perched a pet bird that is singing or chirping merrily,—an ancient testimony to a gentle habit of the Chinese that persists today, the habit of taking with them on certain walks abroad or about some of their affairs, their bird pets, sometimes attached by several feet of string to the carrying-stick so that they may exercise their wings and still remain in control. The boy's loosely fitting garb, olive-yellow and a faint greenish-olive, hangs easily, falling away and exposing one shoulder and upper arm, and leaving a lower leg uncovered, and his feet are protected only by open cord sandals. Silk a soft, warm brown, and showing considerable wear and repairs, and dark brown stains from the back.

Without signature. Less than a quarter of the way up from the bottom, on the left, appears an incomplete impression of a seal.

On the back, a label bearing twenty-five characters, attributing the painting to Tai Sung.

Received as a kakemono but mounted afterward in panel form.

Height, 71"; width, 57 ¼".

Oriental Paintings

KAKEMONO

650. (1249) **Attributed to Tai Sung. T'ang. Chinese.**

Painted on silk, in colors.

A mounted herd-boy playing a flute, as he rides upon the back of a large water buffalo accompanied by a calf, across a hillside field bordered by a stream. A painting of action and bucolic enjoyment. The herd-boy, bare-footed, bare-legged and bare-armed, in a loose working garb of pale yellowish-olive, sits lightly but firmly on the broad back of the cow, gripping the body with his knees, and plays vigorously on the flute, giving himself up to the enjoyment of his music. A wicker utensil is slung to his shoulder. The tether of the buffalo is flung loose across the animal's back, and she is taking her own sweet way at a slow and heavy trot across the field, the calf stumbling along at her side, and keeping up with her. The group has approached close in the foreground, coming from the left and headed slightly forward, and in its progress is skirting a clump of gnarled trees which stands a little back on the right. The farther tree, a heavy bodied one, gives solidity to the middle distance, and while the main trunk ascends beyond the picture, the lightly foliated tips of pendant branches swing back into view, arching over the buffalo's rump on the left and swaying toward a neighboring tree on the right. Directly over the herd-boy's head a brightly colored woodpecker applies himself diligently well up the trunk of the farther and larger tree. The tree trunks are touched with patches of blue-green fungus; at their foot are tufts of grasses and flowers, which continue along the border of the immediate foreground, almost under the buffalo's hoofs, and at the left a bit of water comes up to the edge of the field. Silk a soft and warm brown, considerably worn and repaired but in sound condition.

Without signature. At the lower right hand corner a seal.

On the back a label, bearing eleven boldly penciled large characters and seven finely penciled small ones, and attributing the picture to Tai Sung.

Received as a kakemono but mounted afterward in panel form. Height, $70\frac{7}{8}$ "; width, $59\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

651. (1250) **Attributed to Han Kan. T'ang. Chinese.**
(Kan-kan—Japanese name.)

Painted on silk, in colors.

A horse in the imperial paddock. A heavily built, well rounded stallion is depicted, posed directly across the line of vision, and facing the right. He stands easily, ready for instant motion, his right forefoot slightly in advance of the left, and left hind leg relaxed. His colors are soft black and a creamy white, with white nose and feet, his tail all but touches the ground, and he wears a light bridle by which he is tethered to a tall post which is seen squarely across his back almost at the exact centre of the picture. Leaning against the post is a large-featured groom clothed in dull vermilion, and back of the horse is another groom whose garb is a pale olive-green. Both men wear moustaches and short chin beards. The man in red, who is turned slightly toward the left, gazes off into the distance in that direction, while the man in green, who is seen in profile, looks toward the right along the back of the horse, with critical eye. Silk a soft and rather light yellow-brown, showing considerable wear and careful repair, but in sound condition.

Without signature. At the centre of the top a large imperial seal. At lower left corner two seals, and at lower right two more seals and an incomplete impression of a third one.

On the back two inscriptions on a sheet of silk, one boldly painted in very large characters, the other penciled in smaller characters and followed by two seals. Also on the back a paper label ascribing the painting to Han Kan.

The artist Han Kan was commanded by the T'ang Emperor of the Kai-yuen reign (Hsüen Tsung) to paint the horses of the imperial stables, and painted them one by one. The poet, Tu Fu of the same dynasty, praised the horses of Han Kan in a poem in which he said: "Han Kan painted the bodies of his horses without disclosing their bony skeletons and yet was able to portray every detail of their forms, hence his pictures faithfully show all their fulness of muscles, long manes, and naturally handsome appearance."

Received as a kakemono but mounted afterward in panel form. Height, $47\frac{1}{4}$ "; width, $35\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

652. (1251) Attributed to Han Huang. T'ang. Chinese.

Painted on silk, in colors.

A man riding a donkey; he is in search of plum blossoms, while the snow is on the ground. The donkey, a sorry looking beast, and bony, plods patiently and slowly across the view, passing toward the left. He is dark brown, almost black, with gray-white muzzle, and his long ears flap lazily forward over his head. His rider, a large man with heavy moustache and slight imperial, looks doubly large with a great coat of pale vermilion hue muffling him in its ample folds, literally from his broad-brimmed, conical storm hat of bamboo, over his humped-up shoulders and down to his feet, one of which appears in its stirrup just below the edge of the coat. He is on a narrow, snow-covered mountain road which slopes toward the left, and scraggly, gnarled plum trees are seen at either side of it. A spray of the plum blossoms is stuck beneath his hat, at one side. Silk a soft gray.

Without signature or seal.

On the back a silk label with two inscriptions, the first in bold ideographs, the second in finer characters and followed by two seals; also a paper label on which are copied the first eight characters of the first inscription. The label gives the title of the picture as "T'ang Hui Riding over the Snow Searching for Plum Blossoms," and attributes the work to Han Huang. Han Huang was Premier in the reign of the T'ang Emperor Teh Tsung, who made him a duke.

Received as a kakemono but mounted afterward in panel form. Height, $39\frac{5}{8}$ "; width, $16\frac{1}{2}$ ".

653. (1252) Attributed to Li Sh'êng (also known as Li Chien-lu.) The Five Dynasties. Chinese.

Painted on silk, in colors.

Fairies gathering medicinal herbs among the mountains. Two fairies in costumes partly made up of brown and white feathers and green leaves are seated on a low mound beside a stream in a valley among the mountains. They are at the right of the scene, in the foreground, and are sitting side by side, facing the left. Their feet are bare. The nearer one holds on her lap a feather fan, and her face is seen three-quarters to the front, while her companion, holding a reed pipe, turns her face almost squarely to the spectator. Beside them stands a basket holding herbs and the sacred fungus. In front of them a pair of spotted deer wander, the stag looking up at a stork flying high aloft, and over the fairies' heads pine branches swing into view from the right, before tree-clad cliffs of the distance. Silk a soft and warm brown.

Without signature. At the lower left, two seals.

A label on the back, in two sets of characters, attributes the painting to Li Sh'êng.

Received as a kakemono but mounted afterward in panel form. Height, $60\frac{1}{2}$ "; width, $37\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

654. (1253) **Attributed to Wei Yen, who was born about A. D. 750. T'ang. Chinese.**

Painted on silk, in ink.

An ancient pine tree. An aged pine, rooted in a cliff on the right, springs out over an abyss and stands solitary and alone against a clear atmospheric background. The tree is twisted in erratic manner and shows the short stumps of blasted branches, in its tortuous course upward, and in farthest extension one curling branch projects a bit out of the picture at the left. The foliage is sparse, and clings close to the limbs. Silk a warm, tawny brown.

Without signature. At the lower left of the painting is an inscription with seal, signed "Siang Yang," which was one of the names of the Sung artist, Mi Fei, stating that the picture was painted by Wei Yen. Below this inscription, in the left corner, are three seals, and at the lower right are four more seals.

On the back, besides a label, there is a certificate on paper stating that the inscription on the face of the painting is in the handwriting of Mi Fei.

Received as a kakemono but mounted afterward in panel form.

Height, $34\frac{5}{8}$ "; width, 18".

655. (1254) **Attributed to Kuan Hsiu, a priest, (also known as Chiang.) Late T'ang and early Five Dynasties. Chinese. (Zengetsu or Kwankiu—Japanese names.)**

Painted on silk, in colors.

Portrait of Shih-kia-mu-ni, the Ru-lai Buddha. The Buddha is seated, with legs folded under and knees spread, his bare feet protruding from the voluminous folds of a dark vermilion stole which is finely diapered with a golden scroll in highly conventionalized lotus motive. He is faced squarely toward the observer. The stole hangs from the left shoulder and covers the lower trunk and limbs, leaving the right shoulder bare, and a part of the right side of the body. He has very black hair, eyebrows, moustache and beard. The right hand is held up, palm outward, in front of the right shoulder, and the left hand rests palm upward on his left knee. Before him at his feet are three grotesque, ferocious-looking, crouching figures, of pseudo-human features and demoniac expression, one in brown flesh tones with white embroidered wrappings, one in green and one in dark tan and a bluish-black. Silk a dark yellowish-brown.

Without signature or seal.

On the back a label attributing the painting to Kuan Hsiu; it contains writings in large and small characters, the latter followed by two seals.

Received as a kakemono but mounted afterward in panel form.

Height, $31\frac{7}{8}$ "; width, 17".

Oriental Paintings

KAKEMONO

656. (1255) **Attributed to Hsü Hsi. The Five Dynasties. Chinese.**
(Joki—Japanese name.)

Painted on silk, in colors.

Storks and flowers. On a rock ledge in the immediate foreground two storks are standing, and their nearness and large proportions fill the eye. They are side by side, the one beyond the other and facing the right, and each stands upon one leg. The nearer one has its bill buried in the deep feathers back of its neck, while the farther one has its head raised aloft, with bill open toward overhanging plum blossoms, and seeming to utter a loud, long cry. It is winter, and the limbs of the plum tree, which project from the left, are dusted with snow, while blue-green bamboo leaves and winter-blooming flowers appear below. Silk a soft and light grayish-brown, and showing wear and some stains.

Without signature. Two seals at lower right hand corner.

On the back a label attributing the work to Hsü Hsi.

Received as a kakemono but mounted afterward in panel form. Height, 64"; width, 34 $\frac{3}{8}$ ".

657. (1257) **Attributed to Chou Wên-chü. T'ang. Chinese.**

Painted on silk, in colors.

An equestrian traveler, and attendants on foot. The scene is in a mountainous country, and is one of great distances, the eye looking back to mounds and peaks and cliff-like walls, those on the left in the distance rising out of the picture. In the foreground, trees lean out from the right, many of the pendant branches of the "weeping" varieties bare in the inclement season, and overhang a narrow bridge spanning a swirling mountain stream a little way below a waterfall. Passing over the bridge a man mounted on a sturdy stallion is riding at a trot toward the left. He wears a rain hat and the breeze carries its streamers out behind him. To meet the weather he has also drawn his great cloak of yellow and vermillion high over and about his shoulders, and from below its ample folds there projects a corner of a pale green saddle-cloth with blue border. Behind the horseman come two attendants afoot, one carrying only a wrapped parcel, the other carrying both a parcel and a large umbrella, which is closed. Silk a soft and slightly varying brown.

Without signature or seal.

A label on the back, attributing the painting to Chou Wên-chü, contains writings in large and small characters, the latter ending with two seals.

Received as a kakemono but mounted afterward in panel form. Height, 54 $\frac{3}{8}$ "; width, 25 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

658. (1258) Attributed to Kuo Chien-yu. The Five Dynasties. Chinese.

Painted on silk, in colors.

An eagle on a rock. A rock, black, brown and gray, with a table top and irregular outline, rises isolated in the midst of a turbulent sea, whose waves roll down about it and leap up before it, falling back again in a violent smother. Standing firmly upon the rock, in attitude of proud survey, a gray eagle appears, above the center of the picture, dominating the wild, restless and desolate scene, and the composition. His white feet glisten on the dark rock and his bluish-gray plumage clothes him with dignity and beauty, while his proudly held head and haughty eye proclaim his majesty. He faces the right, body turned slightly from the spectator so that his back is brought well into view, and his head is then brought back into sharp profile. Above, in the upper right hand corner, glows a deep vermilion sun. Silk a yellowish-brown, with darker passages, and much worn.

Without signature. Seal in lower left hand corner.

On the back a label attributing the picture to Kuo Chien-yu. Received as a kakemono but mounted afterward in panel form. Height, 55"; width, 30".

659. (1259) Attributed to Wang Shên (also known as Wang Hsen (?)) and Wang Tsin-ching.) Sung. Chinese.

Painted on silk, in colors.

Mountain landscape with buildings and figures. A very comprehensive landscape in distances and mass is spread before the eye, with high and imposing mountains, some lifting their summits above the clouds, vigorous pine trees that flourish at great heights, a broad river winding in a valley, and homes and shelters of men built on cliffs or in ravines and overlooking the water. A mist suffuses the atmosphere before it all. High aloft on the left a small building nestles below the highest peaks, and below, on a broad summit of the middle distance, a large and elaborate building is erected and a scholar sits in it reading, an attendant behind him looking off over the view from a balcony. Great pine trees rise before it from a neighboring height. Lower down, on a modest bluff in the right foreground, another man seated in a small summer house gazes out over a river and rapids. Silk brown and olive-gray. Without signature. A single seal, high on the right but well below the top.

On the back a manuscript in very bold characters and some small characters, with a seal, and a label attributing the painting to Wang Shên.

Received as a kakemono but mounted afterward in panel form. Height, 79¼"; width, 58⅛".

Oriental Paintings

KAKEMONO

660. (1260) **Attributed to Su Shih (also known as Su Tung-p'o.)**

Sung. Chinese.

(Sotoba—Japanese name.)

Painted on silk, in ink.

Bamboo trees, brilliantly and directly sketched. In this picture the grace and charm of the bamboo are alone relied upon for pictorial effect, a vague rock rising from a corner of an earth mound at the base being but incidental. In front of the rock, and close in the right foreground, three very slender bamboo trees are growing in a group, the one farthest off being seen by the observer as in a central position, between the slender trunks of the two nearer trees, which stand quite close together and side by side. The farthest tree is also the tallest, its top being above the limits of the composition, while the tree at the left bends still farther leftward, reaching the confines of the picture in an arc near the top, and the trunk of the right hand tree breaks and vanishes on the opposite side. Silk a soft and light gray-brown, and shows signs of wear, but is in sound condition.

Without signature. Midway at the left an inscription in two columns followed by two seals. A seal at the center of the top, and two seals below it, one at either side. Nine more seals are found on the picture, three at the lower right and two at the lower left.

On the back a label attributing the painting to Su Shih. Su Shih was an official, who ultimately became President of the Board of Rites, and after his death was canonized as Wen Chung. He was celebrated as a poet, prose writer and calligrapher, but connection with secret societies caused his dismissal from office and the proscription of his works, so that survivals among his pictures are rare.

Received as a kakemono but mounted afterward in panel form. Height, 62"; width, 27 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

661. (1261) **Attributed to Kuo Hsi (also known as Kuo Ho-yang) who flourished A. D. 1040—1080. Sung. Chinese.**
(Kwakki—Japanese name.)

Painted on silk, in colors.

Snow in the mountains. A scene of mountain grandeur, from a hamlet among foothills in the foreground to towering peaks in the distance. People are seen in the village houses, before one of which a man is sweeping away the snow on the left, near a lake on which fishermen are plying their vocation in small boats. On the right, travelers on horseback are taking in the mountain view, one of them approaching a small bridge; attendants with burdens follow afoot. Off in the middle distance farm buildings and shelters cluster along the banks of a stream which courses through valley plains, and near them on the extreme left a solitary figure is climbing a mountain path, a burden on his back, and leaning on a staff. Farther away on an irregularly mounded peak, toward the right, is a group of temple buildings, and at various points of the composition trees stand out in groups or small forests, in their dark winter bareness. Silk a dark rich brown.

Without signature. At the upper left a six-column inscription with two seals, written by Li Yin, who states that he inspected the paintings alleged to be by Kuo Ho-yang and found some genuine, some spurious.

On the back a long strip with boldly penciled inscriptions, and a label attributing the painting to Kuo Hsi.

Received as a kakemono but mounted afterward in panel form. Height, 61½"; width, 28".

662. (1262) **Attributed to Chao Ta-nien (also called Chao Ling-jang.) Northern Sung. Chinese.**

Painted on silk, in colors.

Calling a ferry boat. In the soft bright light of a winter day after a fall of snow, a mountain landscape is spread before the eye, rugged cliffs mounting out of the picture on the left, and other ranges extending across the background, all bordering a lake which passes out of the composition on the right. Some sheltered portions of the slopes are still green, the rest are under the newly dropped mantle of white, as are several trees grouped in the foreground, some of these with bare and "weeping" branches, one an evergreen. Here, on the left, a literary man accompanied by a boy has descended to the lake shore, and hails a ferryman, who approaches slowly with his boat and discusses the matter with the scholar. A little way off on the right an old man wandering along, with a staff, turns at sound of the call but hobbles on, wrapping his red cloak about him in the cold. Silk a soft creamy gray. Signed at the lower left, where also are three seals; a fourth seal at the lower right.

On the back, besides a label attributing the work to Chao Ta-nien, and an inscription praising the bearing of the human figures and the wintry aspect of the landscape, there are four large sheets containing seven writings by calligraphers of the K'ang-hsi and Ch'ien-lung reigns.

Chao Ta-nien was a member of the imperial family, and had the title of duke.

Received as a kakemono but mounted afterward in panel form. Height, 43¼"; width, 23¼".

Oriental Paintings

KAKEMONO

663. (1263) **Attributed to Huang Chu-pao (son of Huang Ch'üan and brother of Huang Chu-shih and Huang Chü-t'sai.)**
The Five Dynasties. Chinese.

Painted on silk, in colors.

Phoenix chanting to the morning sun. On a rock of richly mottled coloring, rising from the low bank of a wandering stream or pond, a large phoenix stands proudly on one red leg, the other being drawn up under its breast, and with beak open calls to the rising monarch of the day. The bird is seen in profile facing the left, almost in the center of the fine composition. Its plumage is red and green and blue, and black and creamy white, all the tones time-softened and delicate. Below, at the water's edge, two ducks are billing, and at the left a stork stands preening its feathers, while its mate appears a little back on the right, approaching leisurely around the farther side of a tree whose trunk is only partly within the picture. Overhead, on a swaying bough at the left, a swallow has perched, and its mate is flying toward it. Opposite, on the right, two other birds are perched on the trunk and a limb of the same tree, and chatter at one another. Silk a soft, deep and rich yellow-brown, with some signs of wear and slight repair but in sound condition.

Unsigned, and bears no seal.

On the back a label reading: "Sung, Huang Chu-pao, phoenix chanting to the morning sun."

Received as a kakemono but mounted afterward in panel form. Height, 69½"; width, 36⅛".

664. (1264) **Attributed to Huang Chü-t'sai (son of Huang Ch'üan and brother of Huang Chu-pao and Huang Chu-shih.)**
The Five Dynasties. Chinese.

Painted on silk, in colors.

Ducks and other birds, and flowers. On the gently rippled water of a pond two ducks of handsome coloring, their plumage brown and blue and green, dove-gray and black and white, are swimming slowly in company, and approaching under a tall projecting rock a shrub leaning out from an unseen foreground shore, its mass of rich green leafage relieved by expansive, flourishing blossoms of soft and brilliant white. On a low stem of the shrubbery a kingfisher is perched, and another in the air is flying down toward it. Aloft on branches of a tree two other birds mingle their varied coloring with the blooms of cassia and hibiscus which make the picture bright. Silk a warm yellow-brown.

Without signature or seal.

On the back a long strip with inscriptions in large and in small characters, the latter followed by two seals, and a label attributing the painting to Huang Chü-t'sai.

Received as a kakemono but mounted afterward in panel form. Height, 74"; width, 47½".

Oriental Paintings

KAKEMONO

665. (1265) **Attributed to Hui Tsung, the Emperor, (who died A. D. 1135). Sung. Chinese.**
(Kisō Kōtei—Japanese name.)

Painted on silk, in colors.

Ducks among reeds. In the foreground and extending back on the right are bunches of dark green and yellowish aquatic grasses, and among them tall jointed reeds shoot up, their lithe stems curving gently, and some of them with their long and slender pointed leaves or blades arching gracefully over to the left boundary of the picture. Both stems and leaves show a delicate green and a dry yellow, according as they flourish or fade, and certain of the leaves are insect-eaten and irregularly broken. On a rock at the water's edge in the foreground stand two ducks with pink feet. They are brown, both light brown and dark, with blue wings tipped with black and white, and the male has a head of rich greenish-turquoise, the same color reappearing above the tail feathers, while his breast shows a faint dark purple. The female, less gaudy, has her head all but concealed amongst her feathers. Silk a warm light tan.

Signed at the upper left, Suen-ho Tien-chi (i. e., painted in the Suen-ho Palace), followed by the "Duck Seal," showing that it is the Emperor's special work. Three seals at lower right, and seal at lower left.

Label on back telling of authorship.

Received as a kakemono but mounted afterward in panel form. Height, 57"; width, 28¾".

666. (1266) **Attributed to Hsia Kuei (also known as Hsia Yu-yu.) Sung. Chinese. (Ka-kei—Japanese name.)**

Painted on silk, in colors.

Composing a poem in praise of the winter plum flower. Seen over and beyond a foreground of rocks and shrubbery, a pavilion painted in soft colors stands under the shelter of tall overhanging trees, and before it terraces lead downward on the right to a garden. Through an open doorway of the pavilion an elderly man is seen within, looking out at the bare limbs of a wild plum tree growing near rockery in the garden, and composing in his mind a poem to the plum blossoms. A boy stands behind him, and another man is seen at the foot of the garden stairs. Beyond a misty middleground lofty mountains rise in the distance, and under one of the towering cliffs appear the buildings of a monastery standing amid a forest of conifers. Mountains, rocks, and roofs are snow covered. Silk a soft gray.

Without signature. A seal at the lower left, and another a short distance above it. Scarcely distinguishable impressions of two other seals may be noted about midway of the right side of the picture.

On the back a long strip with inscriptions in large and small characters, the latter followed by two seals.

Received as a kakemono but mounted afterward in panel form. Height, 63¾"; width, 34¾".

Oriental Paintings

KAKEMONO

667. (1267) Attributed to Hsü Shi-chang. Sung. Chinese.

Painted on silk, in ink and tint.

A scholar's retreat. A spacious pavilion in a retired spot among pine trees in the mountains appears at the right in the foreground, books and scrolls and a vase are seen within, and the owner saunters about outside, while a lad stands near the gate. Above the building huge pine trees spread, and before it lies a placid lake. A little way along on the shore of the lake, in the middle distance, is a thatched cottage in which another scholar is seen sleeping, while before the cottage gate a boy is feeding a donkey. Back in the distance are towering mountains, with many trees, and in a valley among them appear temple buildings amid tall pines. Silk a soft brownish-gray.

Signature and seal appear at upper left.

On the back a label attributing the painting to Hsü Shi-chang. Received as a kakemono but mounted afterward in panel form. Height, 72½"; width, 40".

668. (1268) Attributed to Ch'en Chu-chung. Sung. Chinese.

Painted on silk, in colors.

Imperial concubines diverting themselves with music. Black-haired beauties with plump faces are gathered on a garden slope in the summer time, amid luxuriant ornamental banana trees whose great fronds are here disposed in beguiling effect and in softened coloring that is most engaging. There is just a bit of quiet green left in the huge leaves, which shade off into a warm, soft brown. Of the five young women, who are in light gowns of gray and white, with details in blue, white and red, one is seated on a stool and playing a lute which rests on a stone bench, another near by is playing the reed pipes while a third swings a fly whisk over her, another lies asleep just at hand, her head forward and resting on her folded arms, and the fifth is seated on rockery higher up the bank, one foot crossed on the opposite knee, and toys with a fan, as she listens to the playing. Silk a grayish yellow-brown.

Without signature or seal.

On the back a strip with inscriptions and two seals, and a label attributing the work to Ch'en Chu-chung.

Received as a kakemono but mounted afterward in panel form. Height, 50⅜"; width, 21⅞".

Oriental Paintings

KAKEMONO

669. (1269) **Attributed to Liu Sung-nien (official title Tai-chai, "Golden Girdle.") Sung. Chinese.**
(**Riushonen—Japanese name.**)

Painted on silk, in colors.

Music in a mountain retreat. Two men, friends in the ancient days of the Chou Dynasty, Yü Peh-ya and Chung Tze-ch'i, are portrayed standing at the portal of a thatched summer house, shaded by luxuriant green trees in a valley among high mountains. Pey-ya holds a lute of ancient form, which he is playing, and Tze Ch'i stands by in rapt and respectful enjoyment of the music. He has told Pey-ya, according to the legend, that the music evokes for him visions of lofty mountains and rushing streams. Tze Ch'i's enjoyment and praise so affected Pey-ya that after Tze Ch'i's death his friend never would play the lute again. In the picture the two men are dressed in white and rose garments with blue and black borders, their soft and light apparel brightening the scene in the quiet, shaded mountain valley. Outside the summer house, in the foreground, attendants of Tze Ch'i guard his cream-colored horse. Silk an olive-brown, with evidences of repair and slight stains.

Without signature. At the lower right an incomplete impression of a seal.

On the back a long strip with inscriptions giving attribution and explanation, and ending with two seals.

Received as a kakemono but mounted afterward in panel form. Height, $46\frac{3}{8}$ "; width, $24\frac{3}{8}$ ".

670. (1270) **Attributed to Li T'ang (also known as Li Hsi-ku). Sung. Chinese.**
(**Ri-tō—Japanese name.**)

Painted on silk, in colors.

Fishermen raising a net. Seven fishermen in a large fishing boat, which has the aspect of a double sampan or two sampans lashed together side by side, the craft lying athwart the picture and headed to the left, are engaged at the arduous occupation of raising a net from the water just ahead of their boat. The net, a four sided affair, is attached to four bamboo poles which are bent together high above it, and by a primitive arrangement of leverage and windlass four of the fishers have brought the top edges of the net above the water level. A fifth is busy with a landing net scooping the captured fishes up, one man keeps the boat steady, and a boy amidships is brewing tea. In the foreground rocks and bushes of the shore come into view. Silk a yellowish-brown and showing considerable wear. Without signature or seal.

On the back a long strip with inscriptions in large and small characters, and two seals.

Received as a kakemono but mounted afterward in panel form. Height, 16"; length, $22\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

671. (1271) **Attributed to Yen Chi-ping (son of Yen-chung.) Sung. Chinese.**

(Enji-hei—Japanese name.)

Painted on silk, in ink and tint.

Wood cutter going homeward after a winter storm. A stretch of rough and broken high land, with boulders in the foreground, supports some scattering trees which form a light screen before a valley of the middle distance, through which a stream courses. The high land falls abruptly away on the left, giving a clear view of the watercourse broadening in that direction, while in the distance, beyond mountain mists, tall mountain peaks rise against the sky, their rough and sloping ledges high aloft retaining accumulations of snow. The foreground trees below are also lightly covered with the recent snowfall. Below them, on the left, a plodding wood cutter takes his homeward way, bearing a shoulder-load of his cuttings, and turning his head for a look at some wild geese in flight high aloft. Silk a warm yellowish-brown, with some signs of wear and slight repairs.

Without signature. At the lower right, two seals.

On the back a label attributing the painting to Yen Chi-ping. Received as a kakemono but mounted afterward in panel form. Height, 60"; width, 37".

672. (1272) **Attributed to Ma Ho-chih. Sung. Chinese.**

Painted on silk, in colors.

The story of a poem composed in a dream. An open pavilion of a fine home is projected into the picture from the left, over it swinging branches of a great pine tree and in front of it standing a tall and graceful willow. Within, a large man in light robes lined and bordered in blue, and wearing a cap, is seated at a table, with writing materials before him. He has folded his arms upon the table, rested his head on them, and fallen asleep. Along the paths and steps leading to the house, and in the bordering gardens, the grass is in luxuriant spring growth, and in the foreground a boy seated on a rock is fishing in a pond. Another boy is blowing a fire to brew some tea. The composition is in representation of the story of Sie Hwei-lien, a scholar of the Liu-Sung dynasty (one of the Six Dynasties), and his brother Ling-yun, also a scholar of ability. It is that Hwei-lien fell asleep one day and in a dream composed a poem on "A Pool and Spring Grass," which his brother Ling-yun praised and which was so good that it was thought the poet must have received divine aid. Silk a dark and variable warm brown.

At the upper left a column of four characters. Without seals. On the back a strip with inscriptions in large and small characters and two seals, and a label attributing the picture to Ma Ho-chih.

Received as a kakemono but mounted afterward in panel form. Height, 65 $\frac{7}{8}$ "; width, 31 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

673. (1273) **Attributed to Lin Chun, Imperial Painter. Yuan. Chinese.**
(**Rin-ki—Japanese name.**)

Painted on silk, in colors.

Birds and flowers. A composition alive with color and natural charm, in which the most conspicuous motive is a widely spreading wild plum tree loaded with brilliant blossoms of white and pink. High on its branches are perched a pair of the crested, long-tailed, "birds of longevity." The tree, leaning and altering its course from its very root, springs from amongst low rocks of the foreground, lying on the easy slope of an otherwise treeless hill, the decline of the hill being toward the left. At the foot of the tree a pair of mandarin ducks are standing in attitudes of mutual admiration, and in front of them, on the left of the foreground, sprightly jonquils raise their bright blossoms above the boulders, and above the graceful tangle of their own leaves. Just beyond the plum-tree root rise two stalks of the "heavenly bamboo," with their curling leaves, topped by bunches of their rich dark red berries, which hold the elements of the happy composition together. Silk a warm yellow-brown.

Without signature. At the lower right a seal.

On the back a long strip with inscriptions in large and small characters and two seals.

Received as a kakemono but mounted afterward in panel form. Height, 63 $\frac{7}{8}$ "; width, 31 $\frac{1}{2}$ ".

674. (1274) **Attributed to Mu Ch'i (also known as Fa Ch'ang) a Buddhist priest. Sung. Chinese.**
(**Mokkei—Japanese name.**)

Painted on silk, in ink.

Landscape with sea and hills, figures and boats. A winding and disconnected landscape, composed largely of conical hills, some of them truncated, some in the distance having the appearance of dunes, extends back from the left in the foreground, bends across the view, and reappears in projections from the right, the whole bordering a bay that is closed in by a distant stretch of hills. Low, sparse trees crown most of the hilltops, and appear on various of the slopes. Sailboats are seen in the middle distance, and nearer at hand buildings supported on spiles jut out from the shore. In the immediate foreground an aged and bent traveler, walking with a staff, is crossing a foot bridge, followed by attendants. He is slow and dejected and is well wrapped up. Silk a light gray-brown showing signs of wear especially down the median line.

Without signature or seal. At the upper right an inscription, which, speaking of the aged traveler below, says that "on the bridge over the stream the snow beats coldly on his bosom." On the back a long strip with inscriptions in large characters and small ones, and two seals finishing the latter.

Received as a kakemono but mounted afterward in panel form. Height, 84 $\frac{7}{8}$ "; width, 32".

Oriental Paintings

KAKEMONO

675. (1275) Attributed to Chen-wei. Northern Sung. Chinese.

Painted on silk, in colors.

Lohan mending his garments and teaching a pupil and a priest. Seated on a table rock, beside a palm tree on a garden terrace, a Lohan is sewing, repairing one of his robes. He faces the spectator, and on his right a pupil clothed in blue stands with palms brought together in reverent attention, listening as the Lohan expounds the "Hwa-yen" classic. A priest who has allowed his brown and red robe to fall from his upper body is seated at the Lohan's left, and, while he listens to the exposition, unconsciously scratches his back with a stick. Squatting below the standing pupil is a monkey, whose gaze seems fascinated by the teacher. Overhead is the red sun.

Silk a soft and light gray-brown.

Without signature or seal.

On the back a label attributing the work to Chen-wei.

Received as a kakemono but mounted afterward in panel form.

Height, $47\frac{5}{8}$ "; width, $24\frac{1}{4}$ ".

676. (1276) Attributed to Fu Wên-yung. Sung. Chinese.

Painted on silk, in ink.

Crows returning to roost at evening. Shoulders and slopes of steep hills incline in succession from the right, from distance to foreground, and down intervening valleys a stream descends in waterfalls, plunging and turning, and emptying at last into a river which crosses the foreground. Both in foreground and distance are aged and rugged scraggly trees, and their branches are swarming with birds while the air is filled with others in flight, some near at hand preparing to alight and others all about and still coming from the far distance. Many of them with bills open are chattering with utmost earnestness. Silk a soft light gray with darker brownish passages.

Without signature. Altogether ten seals appear, two at opposite sides of the top, a little below them two more on the left and one on the right, one at the lower right hand corner, and four at the lower left.

(Note—The birds are black with white breasts and white rings around their throats, and long bills. They are designated in his catalogue, as crows, by Mr. Lee Van Ching, who says there, also: "The Emperor Ch'ien-lung inspected this painting and affixed to it some six seals; and it was kept in the Imperial Palace during part of the Ch'ing dynasty, but afterwards it was bestowed on a great statesman for meritorious service.")

On the back a long strip with inscriptions in large and small characters and two seals.

Received as a kakemono but mounted afterward in panel form.

Height, $61\frac{3}{4}$ "; width, $26\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

677. (1277) Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.

Woven in silk, in colors and gold.

Doves bathing in a rare dish. A shallow dish of foliated contour rests in a garden under the lee of a rock mass, beyond and above which rises bamboo shrubbery with green and yellowish leaves. In front of the dish, low in the foreground, a bit more rockery comes into view, flanked by the tips of other bamboo stalks. In the dish a pair of doves are bathing. Pale brown and white they are, the male with black head and gray tail; and he watches alertly a black-headed rival who with one foot on the rim of the dish bends a fierce eye upon him. The interior of the dish is of gold, as are its chief exterior embellishments.

Silk a pale tan and in fine condition.

Without signature. Seal at lower left.

On the back a label attributing the work to Chu Kū-yu.

Received as a kakemono but mounted afterward in panel form.

Height, $31\frac{3}{8}$ "; width, $17\frac{1}{8}$ ".

678. (1278) Attributed to Chang Kuei. Ch'in. Chinese.

Painted on silk, in colors.

Landscape with figures; a classic story of a romantic encounter. The scene is laid at evening of a moonlight night, and on the crest of a broad hill that slopes gently toward the right a large wild plum tree of bifurcate trunk springs from the corner of the left foreground and spreads across the picture. Beyond the hill appears a building and the balustrade of a terrace, and on the slope a man in apparel of pale old-rose, brown and green, stands with back to the observer and looking aloft in admiration at the plentiful plum blossoms and at a mountain beyond them. At left, leaning over a bend in the tree trunk, a fair-faced, black-haired young woman stands pensively. Back of her is an attendant with wine. The composition is an illustration of a story of Chao Sze-hsung of the Sui dynasty, who, when he went on a cold evening to view the Lo-Feo mountains in Kwantung, was welcomed by a beautiful lady whose fragrance pervaded the air, who took his hand and invited him to drink wine. When he awoke he was beneath a plum tree and could only see the waning moon. Silk a dark yellow-brown.

Without signature or seal.

On the back a long strip with inscriptions and two seals.

Received as a kakemono but mounted afterward in panel form.

Height, 59"; width, $31\frac{7}{8}$ ".

Oriental Paintings

KAKEMONO

679. (1279) Attributed to Chang Kuei. Ch'in. Chinese.

Painted on silk, in colors.

Portraits of two ladies. Two young ladies are portrayed at full length, standing side by side and close together, both facing the front but with a trend as of leisurely progress slightly toward the left. The elder and taller, on the left, presents a gently sinuous and graceful figure, in richly embroidered robes of varied soft colors. In her patrician right hand she carries a fan and in her left holds a flower. Jewels depend from her ears and adorn her dragon-crowned headdress. The shorter girl, grown only to her companion's shoulder, leans lightly against her. Her simpler apparel is also in soft color tones; she is not wanting in jewelry but her hair fixtures are less ornate. She holds to her lips a flageolet, and the posture of her companion's hand which holds the flower is such that it seems indicating or following the time of the little musician's playing. Silk a dark brown.

Without signature or seal.

On the back a label stating that the picture was painted by Chang Kuei, of Ch'in.

Received as a kakemono but mounted afterward in panel form. Height, 61½"; width, 35".

680. (1280) Attributed to Ch'ien Hsüan (also known as Ch'ien Shunchü and Ch'ien Yu-tan, and "Man of the Jade Pool and Roaring Torrent".) Late Sung and Yuan. Chinese.

(Sensen—Japanese name.)

Painted on silk, in colors.

Birds and lotus pond. In a pond whose waters show the slightest of motion, merely ruffling about the stems and blades of aquatic plants, or lightly disturbed by the easy movements of fowl that frequent them, a pair of geese are seen in the foreground, the nearer one, which faces the left, about to peck at a plant on the surface of the water and the farther one, headed to the right, raising its bill toward the overhanging seed-pod of a lotus which grows amongst taller grasses near by. On a partly submerged lotus leaf at the left a swallow has alighted, and its mate looks down from a lotus stem over head. Silk a soft and even gray-brown.

Without signature or seal.

On the back a long strip with inscriptions in large and small characters and two seals.

Received as a kakemono but mounted afterward in panel form. Height, 58¼"; width, 37".

Oriental Paintings

KAKEMONO

681. (1281) **Attributed to Li Lung-mien (also known as Li Kung-lin.)**

Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on paper, in colors.

A painting of three figures, representing "The three religions." Against a soft light gray background with the atmospheric quality of a hazy and somewhat humid summer day, three figures of religious and historic importance are depicted in an indefinite landscape of trees, mountain, valley and stream. The three men stand on flat ledges of rock, facing the spectator but in different attitudes and with eyes turned in different directions. The founder of Buddhism stands in the center, bare-footed and with hands clasped lightly in front of his breast, Lao-tze stands a little forward at his left, and Confucius a little in the rear at his right. Toward the right of the picture a small, highly arching foot bridge mounts from the rock table on which the distinguished trio are standing, and a little in the background is to be seen a second small bridge spanning the same stream. Paper a light, somewhat clouded silvery-gray.

Without signature. Seal at the lower left.

On the back a long strip with inscriptions in large and small characters and a single seal.

Received as a kakemono but mounted afterward in panel form. Height, $24\frac{1}{8}$ "; width, $23\frac{3}{8}$ ".

682. (1282) **Attributed to Liu Kuan-tao. Late Sung and Yuan.**

Chinese.

Painted on silk, in colors.

Scholars in the mountains. A retreat in the mountains, with a vista of great distances, is pictured, and three scholars there are resting and exalting themselves, under the spell of the grandeur of the scene. Afar off and again in the middle distance a cataract is seen descending, through tortuous valleys, and finally loses itself in a stream passing across the vision in the foreground. On the hither bank of the stream which is broad and level, the scholars have halted, and one of them, leaning upon a rock, stands and gazes upward. His companions have seated themselves between huge outcroppings of rock, and one looks toward him while the other has turned his eyes to look down stream whither the torrent goes. Mounting high over the heads of the men is a sturdy, much twisted pine tree. Near its foot an attendant stands waiting, holding in his arms a bundle of books and scrolls and a lute. Silk a dark and mottled grayish-brown.

Without signature or seals.

On the back a label attributing the painting to Liu Kuan-tao. Received as a kakemono but mounted afterward in panel form. Height, $71\frac{3}{4}$ "; width, $26\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

683. (1283) **Attributed to Ting Yeh-fu. Yuan. Chinese.**

Painted on silk, in colors.

Under the pines at moonlight; a landscape with figures. At the border of a pine forest two men, scholars, are seated in the central foreground, one on the earth of an herbage-bordered path, with his back to the spectator, the other beyond him on a bit of rock and facing him. The one is in a faintly yellowish garb, the other in a pale, dull green. Beside them, immediately at the right, two large pine trees rise, leaning respectively to left and right, and mount beyond the picture limits, while beyond them in the middle distance other trees are seen vaguely, in the soft light of a full moon which shines down through the foliage from high on the left. Silk a grayish-brown and yellow-brown, with some slight signs of wear and repair.

Without signature or seal.

On the back a long strip with inscription and two seals, and a label ascribing the picture to Ting Yeh-fu.

Received as a kakemono but mounted afterward in panel form. Height, 91½"; width, 53½".

684. (1302) **Attributed to Wu Tao-tzŭ (also known as Wu Tao-yŭan.) T'ang. Chinese.**

(Go Doshi—Japanese name.)

Painted on silk, in colors and gold.

A Lohan. Seated figure of a Lohan, in masterly execution. He faces front, with the slightest inclination of his head toward his left, and his eyes are directed toward his left, rays streaming from them directly upon a dragon which he supports on his left hand. In his right hand, raised to his shoulder, he holds a musical (or sounding) sceptre of polyfoliate outline, adorned in gold. His chest is bare, his robes are in soft polychrome, and his sandals have red soles. Decorative design appears in the background at the left, and on the right, cloud forms back of the dragon. Seals in the lower left corner are too faint to be read. Silk dark brown, worn and restored. The label gives the title and artist's name (using the form "yuan" instead of "tzu").

Height, 49¼"; width, 24¼".

Oriental Paintings

KAKEMONO

685. (1303) **Attributed to Kuo Hsi (also known as Kuo Ho-yang.)**
Sung. Chinese.

Painted on silk, in ink and tint.

Caravan in the Szechuan mountains. Mountains of great magnitude and impressive grandeur, fill the picture, cleft by the canyon of a stream which winds down along the right, and in the foreground is crossed by a low-arch bridge. Their rough, irregular slopes are bare, sparse herbage appears on occasional summits, and in places trees are seen, notably in the foreground. Trailing its tortuous course through the deep passes is a great caravan, which comes into view at different places. On the foreground bridge is a covered cart drawn by four oxen, minded by three attendants afoot and followed by a solitary horseman. Along the winding way in the middle distance are other carts, open and covered, laboring on an incline and in a hollow. Farther away carts and equestrians appear in greater number, and high in the distant left a city wall comes into view, with a gate. Two studio seals at the lower left. At lower right a seal reading "This painting has spiritual qualities." The inscription in large characters above the painting repeats the label at the right, giving the title and artist's name, and was written, signed and sealed by the Ming collector and scholar, Wang Wen-chi. Silk dark gray, considerably worn and repaired.

Height, 54 $\frac{1}{4}$ "; width, 31 $\frac{5}{8}$ ".

686. (1304) **Attributed to Huang Ch'üan (also known as Huang Chien)**
The Five Dynasties. Chinese.

Painted on silk, in colors.

"Eight orioles in the bamboo shade" as the label says; the birds are of a crested variety, members of which the Chinese keep in captivity for their song; some of them learn to repeat words. Of the eight birds in the picture, three are in a merry fight in the foreground at the left, while a placid one looks on, standing on the ground under drooping weeds or shrubbery which lean from a higher bank. From the bank another bird looks down at the squabble, while a sixth bird, opposite, flies downward toward the fighters. Higher up, among the branches of bamboo which project from the right, shading birds and picture, two more of the birds are interested in each other and are making their sentiments vocal. Two seals near the upper right hand corner, the top one belonging to the Ming collector Chao Shi. Silk a dark, deep brown, and much worn and damaged.

Height, 42 $\frac{1}{2}$ "; width, 22 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

687. (1305) **Attributed to Yen Wên-kuei. Sung. Chinese.**

Painted on paper, in colors.

Journeying in Szechuan; a mountain landscape with numerous figures of travelers on their way or seen in open pavilions or rest houses, the travelers appearing in miniature scale. They are out to admire the mountain scenery under a covering of snow. The high, irregular and varied peaks fill the picture, with valleys and misty distances intervening; pines and other trees vary the landscape, streams and rapids come into view, and in the foreground a bridge crosses a stream, a traveler riding an ass passing over it. Behind him come a whole company riding on asses, and followed by burden-bearers afoot. Scattered in near and distant places the travelers are many, and the inns and resting places are numerous. Inscription at upper right, saying that the travelers admire the snow scenes, is by Hsiung Meng Chang and was written in the fourth year of Che Cheng (A. D. 1344). The inscription at the upper left was written more than two score years later, by Wang Lin in the nineteenth year of Hung Wu (A. D. 1387). It describes the scenery in the mountain passes. At lower left, seal of the Ming scholar Hsu Shi; at lower right, two seals of the Ming collector Hsiang Yuan-pien.

The seal above the latter two is that of a recent collector. Label gives title and artist's name. Paper gray and in good condition.

Height, $39\frac{5}{8}$ "; width, $13\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

688. (1306) **Signed, Li Ch'êng** (also known as Han-hsi, and as Li Ying-ch'iu.) **Sung. Chinese.**
(Ri-sei—Japanese name.)

Painted on silk, in colors.

The herb gatherer. At left in the foreground a sturdy man with legs, arms and trunk nude, shoulders and loins covered with a rain-dress made of leaves, and wearing a round black hat, is walking toward the right. His face is turned upward and three-quarters toward the front, and his gaze is directed upward. On his shoulder he carries a large basket which he has filled with herbs of the fields and woods. In front of him tower two trees, from whose branches hang trailing vines. In the distance mountains are vaguely seen. The signature, Li Ch'êng, is well above the lower right hand corner. At upper left, on the painting, an inscription by Mi Fei, written in the second year of Shao Sheng (A. D. 1096). It says that there is a vital element in the mountains, which gives life to the herbs that feed on the dews. To right of the painting, on high, an inscription written in 1538, in the reign of Chia Ching, says Li Ch'êng's paintings are always valuable, and gives the size of this one (Chinese measurements). Below this are the signatures of five collectors, She Yuan-li, Chi Kung-chia, Mu Tao-seng, Jen Kuan and Shen-shi; to the second, fourth and fifth are attached the collectors' seals. To left of the painting, the uppermost inscription is by the Ming scholar Mi Kung; it is descriptive verse. The second inscription gives the date of remounting the picture, the twenty-sixth day of the tenth month of the year 1555. The long inscription below this, by Chin Nung, declares that after seeing the painting in the house of Minister Hsu, he tried for thirty years to get it, and finally succeeded by paying "three hundred gold"; to obtain this money he had to sell fifty *mou* (Chinese acres) of land. At top of painting are two imperial Sung seals; at lower right and left corners are four seals, each, none of them of importance. Silk grayish-brown and considerably damaged.

Height, $57\frac{3}{4}$ " ; width, 21" (including margins bearing inscriptions, $27\frac{3}{8}$ ").

Compare with S. I. 450, S. I. 426 and S. I. 443,—all similar subjects.

Oriental Paintings

KAKEMONO

689. (1307) **Attributed to Pien Luan. T'ang. Chinese.**

Painted on silk, in colors.

A pair of phoenixes, says the label, "singing under the Wu Tung (*sterculia*) tree." The two birds are perched upon a large limb of the tree, which crosses the picture near the bottom and the leaves of higher branches come into view overhead. One of the birds stands erect, on one foot, the other raised in front of it, in the center of the composition; its plumage is in brilliant polychrome. Its mate, largely in white and green plumage, with polychrome tail feathers, squats on the limb by its side, and faces the right. Silk a dark rich brown, considerably damaged and repaired. The seals, two at lower left and one at lower right, are those of recent collectors.

Height, 62½"; width, 35½".

Compare with S. I. 587, similar in subject.

690. (1308) **Attributed to Huang Chü-ts'ai. The Five Dynasties. Chinese.**

Painted on paper, in colors.

Duck and lotus flowers. Carefully studied and finely executed painting of a duck, the bird full of naturalistic expression, as it stands in the foreground on the bank of a reed-bordered lotus pond. It faces the left, head up and turned the slightest bit in the observer's direction, with eye alert. Its colors are brown, black, and white. A pink lotus bud leans out above its back, and higher up a full-blown lotus flower, nearly white, is cushioned upon a large lotus leaf. In the upper right corner are two imperial Sung seals. Three seals in lower right corner, the middle one that of Hsu Chia-cha. Two seals at lower left and one at upper left, all studio names. Paper gray and much worn.

Height, 34¼"; width, 22".

691. (1309) **Attributed to Cheng Chien. T'ang. Chinese.**

Painted on silk, in ink and tint.

Autumn mountain scenery, with temple. Tall and ancient trees, with some lesser ones, grow in two groups in the foreground, at center and at left, in a mountain valley, and between them a traveler on horseback and an attendant are seen on a hillside a little way back. On the right a laborious way winds to a high and distant temple, and opposite the temple, on the left, are distant mountains rising higher. Trees grow before the temple, and their foliage, with that of the giant trees of the foreground, appears in dull autumn colors. At lower right, seal of Tu Siao-chuan, at lower left two studio seals; seal at upper left too indistinct for deciphering. Silk yellow-brown, worn and repaired.

Height, 52"; width, 30½".

Oriental Paintings

KAKEMONO

692. (1310) **Attributed to Wang Shên (also known as Wang Hsen and Wang Tsin Ching.) Sung. Chinese.**

Painted on silk, in ink and colors.

Landscape with figures; the formal title given in the label being "Yuan An Dozing while it Snows." Yuan An was an official of the Eastern Han period, who, at a time of heavy snow in Lo Yang which forced many people to beg for food, remained in a boat in dozing contemplation, rather than submit to the disgrace of begging. He is shown here in his boat, in the foreground, crouched and fixed in meditative stupor, his two attendants asleep almost in each other's arms in a forward compartment of the boat. The boat is moored 'neath overhanging trees of a rocky shore, and as a complete entity or element of the composition, with its occupants, is but a minor detail in the overwhelming realm of nature encompassing it, a landscape of aged and imposing trees and of stupendous mountains, weighted with snow in spacious silences and motionless air. On the right in the distance, near and within a pine grove, are buildings, closed and silent under the snow mantle. In the lower left and right corners are studio seals, and above that in the left corner is a second seal, that of Hsu Chin-chuan. Silk gray, with some repairs.

Height, 58"; width, 38 $\frac{3}{8}$ ".

693. (1311) **Signed, Wen Yu Ko (also known as Wen Tung Hao, and as "Gentleman of the Stone House".) Sung. Chinese.**

Painted on silk, in ink.

Bamboos and rocks. A painter's picture, without a story, but with a fine charm of line, atmosphere, arrangement and general quality. It is all simplicity in composition, yet with a subtlety of detail that is engaging. A rocky promontory projects from the right, with brush skirting its edges and a bent and stunted leafless tree near its top. Over this there comes into view, also from the right, the leaning stalks of slender bamboos, the longest of the visible branches arching low over the rock ledge and swaying over the abyss of space, the tips of its leaves almost reaching the left limits of the picture. Painter's signature at the upper left, followed by his seal; another seal of his is in the upper right hand corner. The five other seals (one in two parts) in the upper section of the painting are all seals of Ch'ien-lung. In the lower right the large seal shows that the painting formed a part of the Imperial Sung collections; the other four seals are those of minor collectors, as are the four seals in the lower left portion of the picture. Silk damaged and considerably repaired. Above the painting, the large inscription, which was written by Chang Chang Ho, gives the name of the painting, says that it is the work of the Sung Minister Wen Tung Hao, and gives the painter's other names.

Height, 23 $\frac{3}{4}$ "; width, 27 $\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

694. (1312) **Attributed to Chiang Kuan-tao. (Also known as Chiang Tsan.) Sung. Chinese.**

Painted on silk, in ink.

Ancient trees and the suggestion of snow, as the chosen title given in the label says. The ancient trees struggle from rocky ground in the central foreground, some rising high, one sending its scraggly limbs off toward the right, unable to attain much altitude. The trees are gray and bare, save one whose large leaves have darkened and droop in the chill air of the cold season, and beyond a valley the sides of a range of huge mountains, extending to the distance, are cold and snowy. Two seals in the upper corners of the painting belong to the Imperial halls of the Sung Emperors for the preservation of manuscripts and paintings. At lower left, two collectors' seals. Silk grayish, and somewhat stained and repaired. Height, 55"; width, 31¼".

695. (1313) **Attributed to Yang Sheng. T'ang. Chinese.**

Painted on silk, in colors.

Autumn scenery in the mountains; the label says: "Autumn mountain scene and red trees". A painting in the manner the Chinese call "frameless", or "boneless," (without skeleton to be built on or outline to be filled in, but the colors being directly applied.) It is a painting, too, in which Indian influences will at once suggest themselves and may be readily traced, in contrast to the characteristic Chinese method. A colorful picture, in which rocks of the foreground and mountains of the distance reflect green and yellow and blue and brown, conventional clouds too are tinged with a bit of the chromatic variety, the foliage of tall trees has gone a deep autumn red, and the leafage of others presents a diaper in white, mingling with the natural green. The setting is a valley in the mountains, with clouds lying low, and in the foreground a mountain waterfall swirls into view. At upper right, imperial seal of Ch'ien-lung, and at upper left another imperial seal. Collectors' seals in lower left and right corners. Silk ground dark yellowish-brown, and showing considerable damage. Height, 51"; width, 19⅞".

Oriental Paintings

KAKEMONO

696. (1320) **Attributed to Ma Yüan. Sung. Chinese.**

(Ba-yen—Japanese name.)

Painted on silk, in ink and tint.

"Bringing the lute along to visit the plum blossoms," says the descriptive label; and the painting shows a poetical musician viewing the white blossoms of the wild prunus tree in early spring, a bearer coming behind him with his lute. The gentleman stands in an attitude of rapt sentiment, in the center of the foreground, admiring blossoms that are seen at the left. He is on the broad flat bank of a river, and standing near the rugged and ragged trunk of a venerable pine tree which raises its tall length to lofty heights among mountains. The mountains in the distance vanish in mist, in the middle distance the vapor reveals low trees of the river valley vaguely, and out of the hazy regions there the stream gushes and swirls into the foreground, becoming more placid where it washes the bank whereon stands the tranquil scholar waiting for his lute. Silk a soft yellowish-gray, showing damage and restoration. Height, 58½"; width, 38".

697. (1321) **Signed, Hsia Kuei (also known as Hsia Yu Yu). Sung. Chinese.**

(Ka-kei—Japanese name.)

Painted on silk, in ink.

Tung Ting Lake in autumn moonlight. In the left foreground, great sloping shelves of brown rock project into view, and from among them some vigorous trees with tortuous trunks and graceful branches lean over the waters of the lake—one of the five famous lakes of China. Below, on the right, aquatic plants mingle with the lightly rippling waves. In the distance, a point of land with numerous trees comes in from the right, and off it two boats are moored, in the quiet of the evening. The signature of the artist is on the trunk of the larger of the foreground trees, at the left. The artist, attached to the Imperial Art Academy, served in the Han-lin college under the Emperor Ning Tsung (A. D. 1194–1224) and received the order of the Golden Girdle. At the top of the painting is an enthusiastic poem composed and inscribed by the Emperor Wên Ti (A. D. 1330), accompanied by two imperial seals; the seal implanted on the poem reads "Precious seal of T'ien Li," (T'ien Li being the title of Emperor Wên Ti's reign); a lesser circular seal appears at left of the poem. In the play of the moonlight upon the waves of the lake, the poet sees in imagination the bright dancing of the "maiden in the moon." Silk brown, damaged and repaired. Nine collectors' seals, three at lower left, two higher up at left, and four at lower right.

Height, 74¾"; width, 42¾".

Oriental Paintings

KAKEMONO

698. (1322) **Attributed to Fan K'uan (also known as Fan Chung-li and Fan Chung-chêng.) Sung. Chinese.**
(Hankwan—Japanese name.)

Painted on silk, in ink and tint.

Mountain scenery, with the Hwa Yoh Peak. A composition of range, dignity and variety, of minute detail and august grandeur, picturing mountains and streams, pavilions and wayfarers, misty distances and clear summits, and the famous Han Ku pass in Shensi. The painter Fan Chung-li who was a native of Hwa Yuan, lived and painted in the Hwa Mountains. Here is depicted as the conspicuous and titular element of the composition the sacred Hwa Yoh Peak—one of the five sacred mountains of China—as seen towering in a clear atmosphere. In the distance its huge cliffs rise to eminent heights, bleak and bare or topped with trees. In the lesser altitudes of the middle distance and the foreground there are other and different trees, whose foliage in its execution presents in effect a fine, intricate and interesting diaper. In the foreground, a stream descends among fissured rocks, and on a bridge crossing it a man riding a donkey is followed by a man afoot; to right, two persons are eating in the shade of trees, and beyond them elderly figures are seen in a summer-house. Far at the left a miller is at work in his mill, its wheel driven by a mountain stream which beyond him is seen descending in a cataract. Farther away on the left are palaces, and in the middle distance at the right a pilgrim is noted on his way in a mountain road, his head and shoulder-pack only, visible above a bordering ridge. At the lower left of the painting a manuscript line reads "Viewed by Wang Lin in the fifth month of the sixth year of Che Yuan" (A. D. 1340), which shows that the painting was approved for the Imperial Collections during the Yuan period. Silk, a variable grayish-olive, with considerable restorations very deftly performed. Collector's seal at lower left, another at lower right. Three inscriptions and a poem, above the picture, all with signatures, are glowing in their praise of the work. Height, 61 $\frac{1}{4}$ "; width, 39".

699. (1323) **Attributed to Kuo Chung-shu (also known as Kuo Shu Sien.) Sung. Chinese.**

Painted on silk, in ink.

Coming, with the lute, to the Hall of Heavenly Bliss. In a palatial mansion of beautiful architecture and finely detailed design, which stands at the left near the foreground, the base of its walls washed by wide-spreading waters, various figures are observed, two persons playing chess, and others with musical instruments. In front of the place of peace and beauty are trees and a rocky shore. In the foreground are seen two distinguished men on their way to the blissful retreat. They are crossing a bridge, accompanied by attendants bearing their lutes. To right of the bridge, pine trees stand, sentinels at the shore line; and beyond them the placid reaches of the water extend to a far shore of more pines and of high mountains. At a point of the farther shore to left of center, a fishing boat is moored, with a drop net cast from its mast and an outrigger boom, and beyond a bridge at the right some fishermen are seen on land. Silk grayish-brown, with some cracks and repairs. At top center, the seal of the Prince Yih, showing that the painting had belonged to his art collection. Height, 59"; width, 37 $\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

700. (1324) **Signed, Li Han-hsi; signed also with the artist's other name, Li Ch'êng, in seal form. Sung. Chinese.**
(Ri-sei—Japanese name.)

Painted on silk, in ink and tint.

The painter himself has in this instance supplied the permanent title of his picture, inscribing in his own hand, at the upper right: "Feudal Princes Hunting in the Wind and Snow." This he signs, Li Han-hsi, following the signature with his seal, which gives his other name, Li Ch'êng.

An extensive landscape of mountains and valleys is spread forth, rising from a foreground sea; at right the discharge of a voluminous but low cataract makes a bit of turbulent water. On pine trees and mountains and over valley fields lies a thick covering of newly fallen snow. Winding through a defile at the left, in the middle distance, in a direction leading away from the spectator, are three figures of a princely hunting procession, all on horseback; and galloping through a field beyond them another hunter is shooting with bow and arrow at some wild geese which are in flight. Farther off still, across an arm of water, are the quiet homes of retired officials, in the shelter of a mountain background, and two men are observed at their meal, which is being served by an attendant. Silk gray, stained and repaired.

Height, 83½"; width, 39½".

701. (1325) **Attributed to Wang Hsia. T'ang. Chinese.**

Painted on silk, in ink and tint.

The village of Lu Ming, the retreat of the eminent statesman Chien Shu. Representing an episode of early Chinese history, and including also a presentation of the famous Han Ku pass of Shensi. The painter deals with the life of a notable public man, Chien Shu, who advised Duke Mu of the state of Tsin against invading Ts'ing; the Duke persisted in his project, which was disastrous, two of Chien Shu's sons were killed, and he retired as Minister, withdrawing to the quietude of Lu Ming. Later Mu besought him to return, which he did, and through his administration Tsin became the leading state under the Chou Emperors. In the picture are to be seen, in the foreground, villagers and their domestic animals, in and about an inn, near which is the bullock cart of the retired Chien Shu. In the middle distance there approaches the cart of the court messenger, followed by another cart laden with gifts from Mu; after these, pack horses come into view around a huge roadside rock. Far up the mountains, toward the left, a city gate stands forth. Silk brown, and considerably repaired. At top center, seal of the Emperor T'ien Li of Yuan, marking his acquisition of the painting. At left of bottom, two seals, the upper one that of Lu Yun, a scholar of Tai Chang; at right of bottom, two seals.

Height, 80"; width, 30¼".

Oriental Paintings

KAKEMONO

702. (1326) Attributed to Chao Ch'ang. Sung. Chinese.

Painted on silk, in colors and gold.

Birds and flowers. Projecting into view from the left, branches of bamboo trees intermingle with branches of peach trees which are in luxuriant bloom, and on the peach branches, among the blossoms, two birds have alighted, one having its mouth open in song. Below, in the foreground, are two ducks between rocks at the water's edge, one preening its breast feathers. In the upper right-hand corner a poem by the Emperor Hui Tsung says of the birds high in the branches that they are ambitious birds, and that "the echo of their songs fills the distant caves." The three seals with the poem are all seals of Emperor Hui Tsung; the seal at top center also belongs to him. The seals at the bottom, four at left and two at right, are those of palaces through which the painting passed when being submitted for Imperial approval. Silk dark, rich brown. The inscription with two seals, on mounting above painting, a rhapsody by Chang Huan. Height, 44½"; width, 20¼".

703. (1327) Attributed to Chang Sêng-yu. The Six Dynasties. Chinese. (Chō-sō-yu—Japanese name.)

Painted on paper, in colors.

Eggplants. A painting in soft and lovely coloring of a flourishing eggplant bush in fruit and flower. The bush grows boldly upright, with gracefully curving branches and undulant leaves, its blossoms and fruit both pendant, the colors naturalistic, yet toning delicately into soft harmonies. At its foot, low surface growths of green herbage. Above the picture, an inscription by Chao Mêng-fu (Chao Sung-hsüeh) extolling the graphic qualities and the color-blending of Chang Sêng-yu's pictures. The inscription is signed and dated (A. D. 1321), and is preceded and followed by the writer's seals. At center, immediately below the inscription, a seal of the Emperor Ch'ien-lung; to left and a little lower down a seal reading "Examined and approved by Ch'ien-lung," and opposite the latter a third seal, the seal of the recording office of paintings sent to the Emperor for approval. Two seals at lower right and two at lower left, all of them seals of collectors who owned the painting subsequent to its leaving the Imperial palace. Paper a soft creamy gray. Height, 24⅞"; width, 14⅜".

704. (1328) Kō-ssū (Tapestry), attributed to Chu Kū-yu. Sung. Chinese.

Woven in silk, in colors.

Bamboo and bird. On a delicate atmospheric ground of pale *bleu-de-ciel*, three bamboo trees in naturalistic coloring lean across one another, growing from a rocky mound which also supports some wild flowers and fungus; aloft are conventional clouds. On one of the leaning tree trunks, which seems to sway in a breeze, a thrush is perched, with bill open, emitting its call, and over flowers blossoming near the rocks two bees are hovering. At lower left, two seals, both belonging to Sun Yu-wên, a well known scholar who was a prime minister of the Ch'ing dynasty. At lower right a collector's seal, which reveals his studio name only. The large characters above the tapestry repeat the label, giving title and weaver's name. Height, 51"; width, 22⅜".

Oriental Paintings

KAKEMONO

705. (1329) **Attributed to Tung Yüan (also known as Tung Pê-yuan.)**
Sung. Chinese.

Painted on silk, in ink.

Traveling in the mountains. In the foreground on the right tall and sturdy trees grow on a hill beside a river, which winds into the middle distance. At the left, on an island, travelers are resting at an inn, where attendants are seen moving about, preparatory to beginning a journey up a steep mountain road which leads away into the distance. At the inn a number of boats are lying, none of them occupied. The mountain road at its start passes at the foot of a group of trees, on the left, and after crossing a chasm by way of a timber bridge, vanishes between steep and bare rocky slopes. At lower left a collector's seal. The inscription in bold characters above the painting repeats the label, and both were written and signed by the well known Ming scholar Wang Wên-chi. They read: "Traveling in the Mountains, by Tung Pê-yuan. (Signed) Wang Wên-chi." The inscription below the painting was written by another scholar and collector, Yu Tzu-siu, who lived at the middle of the Ch'ing period. He praises the painting.

Height, 46 $\frac{1}{4}$ "; width, 20 $\frac{7}{8}$ ".

706. (1330) **Signed, Hsia Kuei (also known as Hsia Yu Yu.)**
Sung. Chinese.

(Ka-kei—Japanese name.)

Painted on silk, in ink.

Recluse under a pine tree. The scene is of vast spaces among tall mountains, the mountain peaks bare, a few trees on their slopes. In the foreground a man who has sought their august seclusion for his abode is seen standing under a pine tree; an attendant stands before him, carrying his lute. In the middle distance and slightly toward the right his home appears, a building group, spacious but of simple construction. Artist's signature at left, eight inches from bottom. The uppermost of six collectors' seals at lower right is that of Shang Tzu-king, a noted collector of the Ming period; three other collectors' seals at lower left. Silk greatly darkened, a blackish brown, and showing considerable damage and restoration. Above the painting, a bold inscription giving artist and title, as does the label.

Height, 51 $\frac{1}{4}$ "; width, 19 $\frac{1}{2}$ ".

Oriental Paintings

KAKEMONO

707. (1331) Signed, Ma Ho-chih. Sung. Chinese.

Painted on silk, in ink and colors.

Repose by the river's side. "Listening to the autumn wind, in a pavilion on the bank," is the Chinese description of the subject of the painting, a subject used by their poets and their painters alike. A rotund man of leisure is depicted wholly at his ease, reclining on a cool bamboo divan in a thatch-roofed summerhouse, on the bank of a stream. He has discarded his slippers, and closes his eyes as he listens in enjoyment to the wind in the tall, ancient trees about him, which drop their autumn leaves; an attendant who has just swept fallen leaves into the river stands closing a near-by gate. Above neighboring mountain tops the full moon appears, partly shadowed by a cloud or mist, high on the right. Silk yellowish, with stains and restorations. Signature at lower left on tree trunk. At upper left, seal of Prince Yih. At upper right the "Seal of the Interior Court," showing that the painting belonged to the Imperial Collection. Two unimportant seals at lower right and others at lower left. Both the inscription above the painting and the label give the subject of the painting.

Height, 69"; width, 37".

**708. (1332) Attributed to Tung Yüan (also known as Tung Pê-yuan.)
Sung. Chinese.**

Painted on silk, in ink.

Mountain landscape with waterfall and buildings. To right and left mountains impressive, imposing, mountains seamed and rounded, and in various places showing slab-tops at different angles. From these slabs and on the bare sides of the cliffs the sunlight is reflected, as it is also from the tumbling waters of a small cataract that courses down through the central section of the composition. "A Waterfall in the Sunny Mountain" the painting is called in the bold inscription above it and on the label; but the waterfall is a minor incident of the impressive scenery. Accenting the pervading luminosity, the foliage of widely distributed trees stands out in atmospheric silhouette. In the central foreground and at the right in the distance are groups of summer pavilions. Silk gray and in good condition, with carefully made repairs and reinforcements. At lower right three collectors' seals, the uppermost that of a prominent Ming connoisseur, Wang Pe.

Height, 68 $\frac{1}{4}$ "; width, 37 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

709. (1333) Signed by the Emperor Kao Tsung. Sung. Chinese.

Painted on silk, in ink and tint.

Fishermen at work, or as the label, more fully explanatory, says "Fishing on a Spring morning." A broad river stretches afar before the eye, the distant shore one of rolling mountains, the nearer bank, but an edge of which comes into view in the foreground, supporting trees which overhang the water. Here, in the stern of a boat moored under one of the trees, a fisherman stands looking out over the water toward three of his fellows who are busy at their occupation. One of these is alone in his boat, hauling in a net; in a second boat are the other two, one of them poling the boat, while his companion holds on to the dragging net. Beyond these, a point of land puts out into the stream from the right, in the middle distance. At the upper right is this autograph inscription by the Emperor Kao Tsung (A. D. 1127-1162) with the Imperial seal: "Fishing in a Spring morn—Painted at my leisure with the Imperial brush." Silk a soft brown; very much restored, especially through the central portions.

Height, $85\frac{3}{4}$ "; width, $47\frac{3}{8}$ ".

710. (1334) Signed, Hsü Tao-ning. Sung. Chinese.

Painted on silk, in ink and tint.

Caravan on the move. The painting depicts ranges of the Tai Heng mountains in Shensi, imposing in their grandeur; in the distance the winding defiles lead toward the famous Han Ku pass. The rugged mountains, some with trees and some bleak and bare, extend along both right and left of a middle distance valley and a foreground stream. In the valley travelers are resting at an inn and their beasts are feeding and drinking at troughs. The travelers are the leaders of a caravan, one of whose laden wagons has already reached the inn, and two horsemen are approaching it. Other members of the caravan, on foot and on horseback and in wagons, are on their way to the resting place, their long line being seen on the bridge over the stream in the foreground, and still coming on from the right. Silk dark brown, and considerably repaired. At upper right, seal of the Sung Prime Minister Chia Sze-tao. At upper center the seal of the Emperor Ch'ien-lung, and to left of this the seal of the Emperor Chia Ch'ing. The artist's signature appears at the left about a foot from the bottom, and reads: "In the fifth year of the Emperor Ching Tê (A. D. 1008), in the first month, painted by Hsü Tao-ning." Four collectors' seals at lower left and two at lower right. Above the painting, a poem and a note, signed by the Ming scholar Liu Chi, and dated the third month of the year A. D. 1566.

Height, $63\frac{3}{8}$ "; width, $28\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

711. (1335) **Attributed to Ma Yüan. Sung. Chinese.**
(Ba-yen—Japanese name.)

Painted on silk, in colors.

Noted scholars living in retirement among the pines. Three of them appear, men of substance and scholarship and goodly living, seated at a table in a handsome and cool summer pavilion, writing verses and reading. At a corner of the table a boy grinds ink for their august service. On a bridge over a river at the right, a messenger bearing a lute approaches, and a stork comes before to herald him—as though these men in the pride of their learning and enjoyment were guarded as are the Immortals, by storks. Such is the allusion. The pavilion stands between towering pines of eccentric growth, and back of it mountains rise as a wall. Silk a soft brown, stained and repaired.

Height, 71"; width, 40 $\frac{1}{4}$ ".

712. (1336) **Attributed to Hsia Kuei (also known as Hsia Yu Yu.)**
Sung. Chinese.

Painted on silk, in colors.

Plum-blossom time. In the cold weather when the first plum blossoms have come out two men have ridden out together on horseback to see them. The longer title given the picture is "Riding on horseback together to search for plum blossoms." The two horsemen, clad in winter garments, are riding toward the right, in the foreground, followed by two attendants on foot. Just in front of them a limb of a plum tree projects into the picture from the right, its branches tipped with the delicate blossoms. At left are trees of other variety, and back of them a steep mountain wall topped by other trees rises high. To right of the mountain wall, in a middle distance valley, a group of dwellings is enclosed by pines. Silk brown, and much stained and repaired.

Height, 53 $\frac{3}{4}$ "; width, 28".

Oriental Paintings

KAKEMONO

713. (1337) **Attributed to Hu Huan. T'ang. Chinese.**

Painted on silk, in colors and gold.

A noble youth tending sheep. Standing figure of a noble youth clad in rich garments, his brow girdled by a jeweled band, facing the spectator, with head turned toward the right, a black and white sheep with curling horns standing before him. The boy is at the left of the picture and his face is seen in three-quarters view. The sheep, facing him, stands athwart the picture. It is a pet animal, wearing a collar adorned in gold, and a leash leads to the boy's hand. Just beyond the sheep a pine tree rises at the right of the picture, and sends out a branch that bends over the boy's head. On a short, broken branch lower down, a singing bird has perched, and at the foot of the tree poppies are in bloom and a branch of a blossoming wild plum tree comes into view. Taken as a whole the picture is symbolic of life and the renewal of forces—the youth, the sheep for activity, the plum blossoms as the first blooms of the new year and the singing bird announcing the new year, the poppies as the richness of life and the pine tree for longevity. The composition, in its inspiration, is commemorative of the legend of Pu Hsi. It is related that in the time of the Emperor Wu Ti of the Han, great expeditions were planned for the invasion of outlying countries, and that as military expenses were wanting, Pu Hsi contributed his whole fortune to the nation, specifying that he desired no reward. Thereupon the Emperor invited him to be the Imperial shepherd, and entrusted to him all the Imperial stock, with the result that the herd was many times multiplied, to the satisfaction of the Emperor. On Pu Hsi was conferred the title of marquis, but he lived modestly as a commoner the rest of his life. Silk brown, stained, mildewed, and repaired. At lower left, two seals, the upper one that of a great Ming scholar and collector, Han Mu-lin.

Height, $60\frac{3}{4}$ "; width, $41\frac{5}{8}$ ".

714. (1338) **Attributed to Wu Tsin-chen. Sung. Chinese.**

Painted on silk, in colors.

Traveler on a bridge. The label gives the specific title in full as "Negotiating the Pa Bridge in a Snow Storm." The bridge is at an historical point in the province of Shensi, on a highroad leading to the provincial capital. As presented in the painting, the bridge is a low and level structure, and quite narrow, in the immediate foreground, and on it, passing toward the right, a man in a vermilion cloak, on a brown mount, is followed by an attendant on foot who carries his luggage. The stream beneath is placid; on the left a waterfall descends to it from the mountainous background. The nearer bank on the right, toward which the traveler moves, is hilly and supports groups of gnarled trees, the foliage in some places a dull red. The mountains in the background which are carried almost to the top of the picture are massive and rugged and largely bare, with scattering brush and occasional pine trees. In a middle distance hollow at the left stands an open pavilion, and farther away at the right a city gate is visible through a pass. Silk yellowish-brown, damaged and repaired. Height, 75"; width, $37\frac{1}{4}$ ".

Oriental Paintings

KAKEMONO

715. (1339) Signed, Ma Yüan. Sung. Chinese.
(Ba-yen—Japanese name.)

Painted on silk, in ink and tint.

Retired scholar and a quiet pavilion. In the foreground a scholarly gentleman twirling a fly-whisk is strolling meditatively along the bank of a stream or lake, whose waters are in gentle movement. He has paused and turns toward the spectator; back of him is an attendant in respectful attitude. At left the path vanishes among rocks. Beyond the water, which is bordered on the farther side by a formal terrace, is the "quiet pavilion" of the title, appearing mistily below the graceful branches of slender trees. Nearer at hand, branches of pine trees swing over the water. In the background are tall mountains. The signature, Ma Yüan, followed by a seal also reading Ma Yüan, is at the left of the painting, about ten inches from the bottom. In the upper right hand corner of the painting is a poem written by a noted Sung scholar, Chang Tzu, in the reign of Shun Hsi, and dated (A. D. 1185). At top center of the painting is the seal of the Emperor Ch'ien-lung.

Seals of other collectors appear at the bottom, two to left and four to right. Silk brown, and showing repairs.

Height, 37"; width, 18 $\frac{3}{4}$ ".

716. (1340) Attributed to Hsü Ch'ung-chü (grandson of Hsü Hsi). Sung. Chinese.

Painted on silk, in colors.

Portrait of a young woman. The label title of the picture is "Maiden Chasing a Butterfly." Full-length standing figure of a young lady, facing front, her head inclined lightly toward her left shoulder and her eyes directed downward. Her right hand, raised to her shoulder, holds the handle of a fan which extends to below her waist; her left arm is extended across her body, the hand holding lightly a bit of her drapery beyond her right hip. Her robes are of various soft colors, and adorned with medallions and wreathes. At her side is a butterfly on the wing. At lower left an undecipherable seal. Silk rich brown; good condition.

Height, 62 $\frac{1}{4}$ "; width, 26 $\frac{1}{4}$ ".

717. (1341) Attributed to Chao Shuo-chih. Sung. Chinese.

Painted on silk, in ink and tint.

Birds, reeds and tree. Aloft an eagle in mid-air, swooping with eager eye toward some large and small birds which in utmost alarm are in flight below, wildly squawking, just over a reed-bordered stream. The eagle, wings spread, is exhibited with back to the spectator, head in profile, as he darts down past a partly blasted tree which grows at the water side, where the flags grow high about it. The frightened wild birds are three in number and have long legs and bills, and in their screaming flight they just clear the water. Silk gray-brown, and repaired. Above the picture is an inscription written by a living scholar, Chang Yiu-tsung, who rose to a high position in the late Ch'ing period, and signed and sealed by him, reading: "Eagle darting down at wild fowls—by Chao Shuo-chih of the Sung period." The label says the same thing.

Height, 66 $\frac{3}{8}$ "; width, 34 $\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

718. (1342) **Attributed to Mi Fei (also known as Mi Nan-kung and Mi Yuan-chang.) Sung. Chinese.**
(Bei-gensho—Japanese name.)

Painted on silk, in ink and tint.

"Cloud-covered peaks rising in tiers"; the label thus is accurately descriptive of the greater portion of the picture, which consists of conical mountains, some with nude peaks and some timbered, mounting one above another and variously obscured by cloud vapor. In a valley of the middle distance, which is also partially submerged in the vaporous drift, two pavilions appear, on the left. In the foreground, in front of the pavilions, a foot bridge crosses a stream, and to right of it a man sits in a summerhouse, reading and looking toward the water. Near the summerhouse are two groups of short trees with thick foliage. Large seal at top center, reading "Imperial precious seal of Chêng Hua" (of the Ming dynasty). At lower right the seal of a recent collector. Silk a dark rich brown; repaired.

Height, $45\frac{1}{4}$ "; width, $23\frac{3}{8}$ ".

719. (1343) **Attributed to Yen Tê-chien. Sung. Chinese.**

Painted on silk, in ink and tint.

Lao Tzu in the Han Ku pass. According to ancient story of Lao Tzu, the founder of Taoism went through the noted Han Ku pass in Shensi, riding on a buffalo, and his bearing so impressed the pass guard that the guard expressed a wish that he might follow him; and the two disappeared from worldly life. In the painting the meeting in the pass is represented in the foreground, with Lao Tzu seated on a buffalo which is led by an attendant, and the guard standing at the philosopher's side, under a roadside tree. The tree is at the right, and a companion tree stands at the left, of the foreground. The philosopher's way leads him toward the left. In the background are sheer cliffs and peaks rising high; on a lesser summit of the middle distance is a group of three trees, and over the shoulder of the mountain to right of them the roof of a pavilion comes into view. Large seal at the top reads "Precious seal of the Court of Hsüan Ho," and the small seal near the upper right hand corner is another seal belonging to the same Emperor. At the upper left is the seal of the Emperor Chêng Ho (early twelfth century). At lower right are two collectors' seals. Silk a soft brown; stained and damaged; repaired. The inscription in very large characters above the painting reads, as does the label, "Lao Tzu Crossing the Mountain Pass—by Yen Tê-chien of the Sung period."

Height, $43\frac{7}{8}$ "; width, 30".

Oriental Paintings

KAKEMONO

720. (1344) Signed, Ma Yüan. Sung. Chinese.
(Ba-yen—Japanese name.)

Painted on silk, in colors.

"Mountain Streams and the Fisherman's Flute," a title chosen from the classics. The composition, of an exalted character and fine execution, pictures a background of imposing mountains, with mists settling in the valleys, partly obscuring trees in the middle distance and rolling over a river which sweeps into the foreground. In open pavilions of a luxurious house at the river's edge two persons are playing chess, a man reclines on a divan, reading, an attendant stands near him and in a corridor of the house a woman stands with a fan. In the right foreground a fisherman sits in his boat, which is moored under a tree at the river bank, and enjoys his leisure, playing a flute. In the left foreground are two attendants belonging to the great house, one carrying a bowl and one a lute. Yang Shi-chi, a statesman and scholar of the Ming period, explains the title and the picture in an inscription at the upper right hand corner of the painting, saying that the beautiful phrase "Mountain streams and the fisherman's flute" came down from the T'ang poets, and adding that the sounds of the waves and the flute blend so wonderfully that the chess players and the reader cease their occupations and listen in rapture. Signed below the fisherman's boat: "Ma Yüan of Ho Chung" (Ma Yüan's birthplace). Lower down, two collectors' seals. Silk a soft brown; stained and somewhat repaired, but condition good.

Label and inscription above painting both recite title and artist's name.

Height, 62½"; width, 32¾".

721. (1345) Attributed to Hu Shun-chen. Sung. Chinese.

Painted on silk, in ink.

Viewing the waterfall from under the pines. Two sages stand on a rock plateau at the center of the foreground, a branch of a sturdy but sinuous pine tree which stands on the right overhanging their heads, and in profound appreciation of nature's grandeur look upward at stupendous mountains and at a waterfall descending a sheer cliff at the left. The waterfall is a narrow one and its upper course is somewhat zigzag, after which it straightens out for the long fall. The mountain walls rise nearly as high on the right as on the left of the great canyon in which the men are standing; below their rocky platform a group of buildings appears, and in the immediate foreground a bridge leads toward that lower area. Silk much damaged and repaired. Label records title and artist's name. Height, 64"; width, 34¼".

Oriental Paintings

KAKEMONO

722. (1346) **Attributed to Chü Hsi. Sung. Chinese.**

Painted on silk, in ink and tint.

Buffaloes and attendants returning from the fields. At the close of day a procession of seven buffaloes including a calf, is observed passing toward the left over a hilly field, attendants mounted upon three of them. The calf runs merrily. Their course takes them beneath the bare branches of a weeping-willow tree which grows on the right and spreads over much of the picture. A sister tree likewise with branches bare grows on a neighboring knoll, and below there is green bamboo shrubbery, more of which appears in the right foreground. In the left foreground a rock-bordered pool comes into view. High in the air are wild geese. Silk dark brown and in good condition. Label recites title and artist's name. Height, 60"; width, 38 $\frac{1}{4}$ ".

723. (1347) **Attributed to Li Ssu-hui. T'ang. Chinese.**

Painted on silk, in ink and tint.

Musician viewing a waterfall. On the left a rock ledge under a pine tree forms a balcony over a river, and the ledge is protected at its edge by a low fencing. Across the river, whose farther bank at the right is a mountain side, a cataract descends to the stream below. On the ledge a man, seated, is gazing at the cataract in fixed meditation, having given up his lute which a boy behind him is putting in its case. In the background are tall mountains and pine trees, vaguely seen. Silk dark brown; stained and somewhat repaired but in general good condition. Label reads: "Stopped playing the lute to look at the waterfall," and gives the painter's name and period. Height, 42 $\frac{3}{4}$ "; width, 14 $\frac{1}{2}$ ".

724. (1348) **Attributed to Huang Ch'üan (official title Huang Chien.)
The Five Dynasties. Chinese.
(Wō-sen—Japanese name.)**

Painted on silk, in colors.

Birds and flowers. On the left the curving trunk of a weeping-willow tree swings into the picture, and from aloft, its graceful branches swing down and sway in a gentle breeze. On a limb a bird with a red bill and blue-tipped wings has perched and looks upward at its mate, which is flying down toward it and calling as it comes. Below in the foreground flowers bloom above the water of a pond, two white heron are walking there and a third heron is flying down toward them, crying as it comes. Silk yellow-brown, much stained and damaged, with extensive and carefully made repairs. The label reads "Heron in pond under shade of willow tree," with artist's name and period.

Height, 78 $\frac{1}{4}$ "; width, 40 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

725. (1349) **Attributed to Ts'ui Po. Sung. Chinese.**

Painted on silk, in colors.

Tree and birds. At the right of the foreground a tree springs from a low knoll, where flags and bamboo grow about its foot, and with bifurcating trunk raises its branches high. They support long, undulating leaves, which have turned a pale autumn-red. On the topmost branch a magpie chatters, and on thorny stems of shrubbery below two smaller birds are perched. Near the top at the right of the painting is a seal bearing the sun and moon, emblems of the Emperor, showing that at some time the painting has been in the Imperial Collection. In the upper left corner is another imperial seal, although not complete. The upper one of the two seals in the lower left corner is that of a noted Ming scholar, Han Mu-lin. Two other collectors' seals at lower right. Silk grayish-brown, damaged, and considerably and carefully repaired. Both label and large inscription above painting read: "Maple, birds, and magpie—by Ts'ui Po of the Sung period." Height, 32 $\frac{1}{4}$ "; width, 19 $\frac{1}{2}$ ".

726. (1350) **Attributed to Sheng Ssu-yen. Sung. Chinese.**

Painted on silk, in colors.

Young girl reading; in full, the Chinese title on the label says, "Beautiful Maiden Reading Poems in Her Boudoir." A full-length portrait of a slender young lady of noble family, sitting on a *k'ang* (divan) framed in the pattern of rockery, the seat proper a brocade of floral diaper worked in turquoise-blue and white on a ground of soft gray-green. The girl faces the left, three-quarters front, and reads attentively and with keen youthful appreciation a book entitled "Selected Poems for Maidens" which she holds in her left hand, her right hand resting on a hand-warmer lying on the seat beside her. Two poems visible on the open page of her book are entitled "Lines on a Spring Day" and "Pity the Spring Flowers"—and the fragrance of the flowers assails her senses. At her left appears a *pi-t'ung*, and above or back of it a bowl containing fruit of the Buddha's-finger citron. Her modest garments are in delicate neutral tones, her hair ornaments are of gold and pearls. Silk soft brown, with restorations. Height, 53"; width, 34".

Oriental Paintings

KAKEMONO

727. (1351) **Attributed to Han Yu. Sung. Chinese.**

Painted on silk, in colors.

Birds and flowers and a note of spring. A bit of flowery landscape at the borders of a river comes into view, bespeaking beauty, brightness and contentment, the charm of land lines and water courses meeting, the cheerfulness of exuberant blossoms in rich chromatic florescence, the joy of birds in pairs in the mating season. At right in the middle distance points of land jut into a stream that separates them from the lower hither bank in the foreground, where a crested duck of handsome coloring stands proudly at the side of his mate. The ducks are of the kind generally known in English as "Mandarin Ducks"; their Chinese name is *Yuan Yang*, a species of which the male and female birds are always seen in company. Above the two ducks, and far out over the water, extend flourishing branches of blossoming trees and plants, including the white blossoms of the wild prunus, on high, and below these rich crimson and warm pink blooms among leaves of soft and delicate green. The trees project from the left, and amid their lower trunks appears the bamboo. On branches of the trees not far from the ground two brown birds with long tails and blue heads are perched, among the red and pink blossoms, and aloft in the plum tree are two smaller birds. Silk a soft brown, worn and restored. The label reads "Yuan Yang and other birds—by Han Yu of the Sung period."

Height, 60½"; width, 37⅛".

728. (1352) **Attributed to Liu Kuan. Sung. Chinese.**

Painted on silk, in ink and tint.

A fisherman. Under the shelter of a high bank which projects from the right, well above his head, an elderly fisherman squats at the stern of his small boat, which he has pushed up against the grasses of a foreground shore, and watches intently the line which he has dropped from his fishing pole over the stern. His fishing place is in a small cove, protected by a low point of land, or a sandspit, which puts in from the left in the middle distance. Near the point two gulls are rising from the water. Silk an ochreous yellow, and considerably damaged; repaired. The label entitles the picture "Fishing off the Sand Beach." This is repeated in the large inscription above the painting.

Height, 53¾"; width, 37⅛".

Oriental Paintings

KAKEMONO

729. (1353) **Signed, Mi Fei (also known as Mi Nan-kung and as Mi Yüan-chang, from the place of his birth.) Sung. Chinese. (Bei-gensho—Japanese name.)**

Painted on paper, in ink.

A restful view of a bridge and a brook, to quote the label and the inscription above the painting. The bridge and the stream appear in the right foreground, on the bridge are two sages viewing the scenery, one of them facing in the direction of the spectator, and his companion observed in back view with face in profile as he looks over his left shoulder; the stream beneath them is fed by a waterfall which in the middle distance descends over a rock, with leaning trees bending from the right over it. On the left in the foreground huge trees rise, their foliage blanketing the lower descent of the waterfall and overhanging the two pedestrians on the bridge. The distance is occupied by the rounded peaks of massive mountains. Signature at left, above the center.

Paper grayish and creamy and showing some repairs.

Height, $104\frac{1}{4}$ "; width, $38\frac{5}{8}$ ".

730. (1354) **Attributed to T'ang Shu. Sung. Chinese.**

Painted on silk, in colors.

Bamboo and birds. Several young bamboo trees are pictured, growing about a rock of irregular outline which occupies the greater part of the foreground. For the most part the trees shoot directly upward, bending but slightly, and various shoots spring from the ground about them. Above, perched or flying among the branches, are seven small birds. The label gives the title, with an added note saying that the painting was remounted in the fourth year of Kuangsu.

Height, $62\frac{3}{4}$ "; width, $36\frac{3}{4}$ ".

731. (1355) **Attributed to Tai Yuan. Sung. Chinese.**

Painted on silk, in ink.

Birds on snow-covered plum branches. Both upward-shooting and depending branches of the winter-blooming wild prunus tree come into the picture, their surfaces frosted with snow and their slender outer stems bearing abundant white blossoms. Six birds are perched on the branches and among the blossoms, and a seventh bird is flying down preparatory to alighting. Above the plum branches some slender stems of bamboo swing into view. Above the painting a large inscription gives the title, and the additional information that the attribution of authorship was made by the scholar Chang Yiu Tsung. Silk pale gray-brown, somewhat cracked and repaired.

Height, 22"; width, $41\frac{3}{8}$ ".

Oriental Paintings

KAKEMONO

732. (1356) **Attributed to Fan K'uan (real name Fan Chung-chêng, but because of his generous nature called Fan K'uan.)**
Sung. Chinese.

Painted on silk, in ink.

An ancient monastery in a cold forest is the Chinese descriptive title of the painting; the painting itself comprehends a considerable extent of mountainous country, with serried peaks in the distance and a waterfall descending among them at the left, an outer detached building in the middle distance on the right, and the monastery compound in the foreground on the left. The trees of the mountain forest are leafless in the winter season, excepting an evergreen which comes partly into view in the foreground at the left. In the right foreground, a stream, with a bridge leading to the monastery. Silk very dark, blackish-brown; repaired. Seals at lower right and left corners are both studio seals of recent collectors. Label, giving the title, is repeated in the inscription above the painting, which has the additional note that the painting was remounted in the fifth year of Kuangsu.

Height, 56 $\frac{7}{8}$ "; width, 26 $\frac{1}{2}$ ".

733. (1357) **Attributed to Chao Ko-ching. Sung. Chinese.**

Painted on silk, in colors.

Fish dallying among fallen flowers, as the label has it; a composition of marked simplicity, delicate coloring and placid charm. A stream ripples in the foreground, and crimson blossoms which have fallen upon its surface attract the fishes beneath, two of which appear from the right and a third upon the left, while a fourth curls above a detached floret. At the left, coming up through the water and rising high, bunches of graceful flags, their color a soft and delicate, pale grayish-green. Three seals at the lower right and one at the lower left, incomplete and undecipherable. Silk a soft brown, stained and repaired.

Height, 35 $\frac{1}{8}$ "; width, 17 $\frac{1}{4}$ ".

734. (1358) **Attributed to Chien Yi. Sung. Chinese.**

Painted on silk, in colors.

A Lohan. Figure of a Lohan floating upon clouds. He is seated in characteristic posture, and is facing the right, three-quarters front, hands resting on his knees; in his right hand he grips the tip of the elongated ear of his many years of life, and at the ear itself a swirling wisp of vapor extending back and upward into the air indicates his power of communication with the spiritual world. His attire is in polychrome, and a cloud-like streamer also polychromatic trails sinuously back of and above him. At top center the seal of the Ming Emperor Hsuan Tê. At upper right (unrelated to the round seal above it, which is the seal of a collector named Chao) there is an inscription evidently written by some pious priest, which reads: "The one thousand three hundred relatives of the Lohan fill the thirty-three heavens. Written on the auspicious day the nineteenth of the second month in the year 1165." Unimportant seals at bottom, two at left and one at right. Silk brown, damaged and restored. Label names artist and title.

Height, 48"; width, 24 $\frac{3}{4}$ ".

Oriental Paintings

KAKEMONO

735. (1359) **Attributed to Huang Chü-ts'ai (son of Huang Ch'üan.) Sung. Chinese.**

Painted on silk, in colors.

Birds and flowers. Birds of different varieties are shown, altogether ten birds, in pairs, amid a most luxuriant assemblage of blossoms, the buds and flowers of blossoming trees and plants. The white blossoms of the plum tree, pink blossoms and large blooms of deep crimson hue appear against an atmospheric background of azure, the grayish-brown trunks and stems of trees and plants intermingled with them, and the green bamboo coming in from the left and overhead. The birds range from small songsters on high, both perched and flying, to a pair of warm-hued pheasants in the low foreground. The label entitles the picture simply, "A Flock of Birds." Silk worn and carefully reinforced, but in general good condition.

Height, 80 $\frac{1}{4}$ "; width, 25 $\frac{1}{2}$ ".

736. (1360) **Attributed to Wang Kuan (also known as Wu Tao-tzü the Younger.) Sung. Chinese.**

Painted on silk, in ink.

A Lohan. Seated figure of a Lohan, his seat a convenient concavity in the rambling base of a blasted tree whose trunk forms for him a back-rest. His body is seen partly in back view, his back three-quarters to the spectator, and his head, turned toward his right shoulder, is seen in profile as he faces the right. His left hand projects before his breast, in a declamatory gesture, and the expression both of his eye and mouth convey the impression of teaching or explanation. A carefully drawn bamboo fan is relieved against his right upper-arm. Silk a soft brown and in good condition. Seal at lower right indicates that the painting has been recorded in the collection of the Emperor Ch'ien-lung; two seals of late collectors at lower left.

Height, 50"; width, 24 $\frac{3}{8}$ ".

737. (1361) **Attributed to Liang Kai. Sung. Chinese.**

Painted on silk, in ink and tint.

Figure of an immortal. Full-length standing figure of a bearded man in flowing robes, which are bound above his waist by a knotted girdle; he is bare-foot, and his sandals are suspended from his right forearm by loose cords. His beard is so long it falls below his girdle, and his drooping moustache rounds into and mingles with the beard. He wears a formal cap of pale greenish-blue. He faces the right, three-quarters front, with a steady gaze straight before him. Silk a light gray-brown, somewhat damaged and repaired but generally in good condition. The label entitles the painting "Lu Tung-pin" (one of the eight immortals); the sword which is the usual emblem of Lu Tung-pin, with which for four centuries he went about ridding the world of evils, does not appear in the painting.

Height, 65 $\frac{1}{4}$ "; width, 27 $\frac{1}{8}$ ".

Oriental Paintings

KAKEMONO

738. (1362) **Signed, Hsu Chi-chang. Sung. Chinese.**

Painted on silk, in colors and gold.
Kuan-yin of the Thousand Hands. A temple painting of the goddess of mercy, in her "thousand-arms" aspect, seated on a lotus throne with hexagonal pedestal, a halo about her and canopy over her head. Actually the number of hands pictured is eighteen, all holding emblems except two on her right side. Her robes and jewels are in rich polychrome, as is the throne pedestal, the lotus cup itself being in deep blue relieved against golden-yellow, and splendor is added by the gold within the halo. Upper background conventional, with emblematic clouds. Signature on the pedestal, on the second transverse red band from the top: "Respectfully painted by the pious follower of Buddha in the first month of the first year of Hsüan Ho of the great Sung dynasty (A. D. 1119) —Hsu Chi-chang." Silk green and brown, damaged by cracking but carefully reinforced.
Label gives title and artist's name.
Height, 45½"; width, 29½".

739. (1363) **Attributed to Liu Li-chung. Sung. Chinese.**

Painted on silk, in ink.
The monk Liu Hai. Portrait representation of a legendary character, the demented monk Liu Hai, who is often represented as teasing the frog in the moon. Here he appears crouching on the ground, with a fan in one hand and life-conferring pill in the other, apparently amused at something not clear to the (occidental) observer, and with a fagot broom at his girdle. In his crouching posture he leans toward his right, and is facing toward the observer. At left of the picture are two pine trees, one of them mounting out of view, and in the right foreground a mound or rock balances a similar one which lies before the two trees. Silk a grayish-brown, much cracked and worn. Seals dimly discernible at lower left and right are too far gone to be read.
Height, 57¾"; width, 32¼".

740. (1364) **Attributed to Wang Shên (also known as Chin-ch'ing.) Sung. Chinese.**

Painted on silk, in ink.
Tea and poetry, or as labeled, "Serving Tea in the Pavilion." Four gentlemen are depicted seated at a square table in the reception room of an extensive pavilion which is situated in attractive woodland surroundings within the mountains. They have been engaged in writing verses, and two attendants are preparing to serve tea; a third attendant is seated back of the group. The buildings altogether extend almost entirely across the picture, in the middle distance, and in the foreground is a rocky mound, to left of which a low bridge appears. Silk dark brown, somewhat damaged and showing traces of mildew.
Height, 33¼"; width, 24¼".

Oriental Paintings

KAKEMONO

741. (1365) Attributed to Wang Hsiao. Sung. Chinese.

Painted on silk, in ink.

Two hawks. Two large hawks, alert, keenly animated in expression yet wholly at rest, are depicted with fine attention to detail of plumage and to anatomical expression, one standing on a rocky mound a little back of and above its companion, which is perched on the bent, horizontal trunk of a sapling that presently vanishes from the picture. The former bird stands in profile to the left, the latter is observed breast toward the spectator, its head turned and seen in profile to the right. In the foreground, foliage appears at the edges of the mound. Silk dark brown and in generally good condition, but showing restored areas at the shoulder or wing-head of the upper hawk, and above the bird's head and at the upper right hand corner of the picture.

Height, $39\frac{3}{8}$ "; width, $25\frac{3}{4}$ ".

742. (1371) Attributed to Wang Ning. Sung. Chinese.

Painted on silk, in colors.

Birds and plum blossoms. Springing from the lower left corner, the rambling branches of an aged plum tree rise and overspread the picture, and their straight young shoots put forth many white blossoms. Perched high in the tree are two good-sized black birds with yellow legs, and with black aggressive crests. One of them looks downward, squawking at a pair of white swans which stand in the right foreground, one of the swans preening its feathers. Silk light gray, stained and much cracked. Label enumerates the objects in the composition.

Height, $66\frac{1}{4}$ "; width, $36\frac{7}{8}$ ".

743. (1372) Attributed to Hu Yen-lung. Sung. Chinese.

Painted on silk, in colors.

The Prime Minister and the studious youth. A composition of five figures in a landscape setting, illustrating an incident of Chinese history and legend. An august and commanding personage in official robes, followed by a fan-bearer and accompanied by two of his military aides, strolling in an open country, has paused at a turn of the way to look with interest upon a young man riding on an ox, who is too absorbed in a book he is reading to observe that he is encountering a party of the great. The ox rider approaches from the left, and has been concealed from the official party by a tall jutting rock, and by trees whose branches extend well into the picture. Aside from the literary work he is reading, the student carries with him a scroll, which he has slung upon a horn of his ox. The high official is a celebrated Prime Minister of the Sui dynasty, Yang Su, and the student is Li Mi, of whose boyhood it is related that it was in this attitude Yang Su surprised him one day, absorbed in a history of the Han dynasty. Li Mi himself became famous during the breaking up of the Sui and as an adherent of the founder of the T'ang dynasty. Silk a varied brown, somewhat restored but in good condition. The label calls the picture, prosaically, "Hanging a scroll on the horn of an ox."

Height, $72\frac{1}{2}$ "; width, 39".

Oriental Paintings

KAKEMONO

744. (1373) **Attributed to I Yüan-chi. Sung. Chinese.**
(I-gen-kitsu—Japanese name.)

Painted on silk, in ink and tint.

Goats in springtime. Three goats, a favorite number in Chinese art and symbolism, are pictured under spreading branches of a wild plum tree and pendulous stems of a weeping-willow, the trees standing at the left edge of the picture. The plum tree's white blossoms show that the springtime has come. The goats are black and white. Two of them are standing, facing across the picture toward the left, one with its head turned full to the front, and the third is lying down among the grasses at the foot of the plum tree, its head raised and facing the right. Silk soft brown and considerably repaired. Label gives painter's name and says: "Three goats announcing the spring."

Height, 58½"; width, 29¼".

745. (1374) **Attributed to Po Liang-yu. Sung. Chinese.**

Painted on silk, in color.

Figure of a Taoist immortal. Seated figure of Lu Tung-pin, one of the eight Taoist immortals, whose magic sword wrought wonders in the world. He is seated on a rock by the wayside, under a pine tree from whose branches depend strands of a vine. On his left, a winding stream passes about the foot of a hill. His robe is brown, lined with pale green. He rests a hand upon either knee, and in his right hand holds a scroll. He looks downward toward his left, at a serpent coiled about a tortoise—the serpent, a representative of evil, strangling beneficent life (the tortoise being a symbol of longevity)—and he seems to be contemplating some action, his mission being to drive evil from the world. His emblematic sword appears at his elbow, beyond a basket of flowers. Silk yellow-brown, in good condition.

Height, 22¾"; width, 18¼".

746. (1375) **Signed, Lin Hsueh. Sung. Chinese.**

Painted on silk, in ink and tint.

Wild geese and rushes. A composition finely arranged and worked out, combining detail with simplicity and atmospheric quality. The eye ranges over marshy waters through which tall reeds come up, the waters interrupted here and there by low sandy reaches, and afar to a shore of misty hills. In foreground and middle distance are numbers of wild geese, standing on the sands, swimming, feeding, stretching their wings—seventy-five of them may be counted. And from the distance in the air more of them are flocking down, while some of those on the ground call up to them. Signature on the right, some distance below the top: "Done in the early autumn of 1141; Lin Hsueh." This is followed by the painter's two seals. Silk gray and in good condition; shows slight repairs. Label gives title and painter.

Height, 73¼"; width, 39⅛".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

184. (1295) **Attributed to Li Lung-mien (also known as Li Kung-lin.)**

Sung. Chinese.

(Ri-riu-min—Japanese name.)

Painted on paper, in ink.

A long and continuous, imaginary landscape including rocky islands, through which many sages and celestial figures appear. Wide, flat rock-ledges and paths, follow along the edge of the water, and wind about tall, elemental peaks and rock cliffs. Near the beginning, delicate plum trees are seen, and celestial maidens descend from heaven on clouds. Following the scene further we come to a pavilion where sages gather to contemplate a distant waterfall. On the opposite shore a hermit is seen drawing water in a bucket to sprinkle on his garden. Beyond the next plateau and distant rice fields, a second bridge is introduced, with weeping willows and black persimmon trees standing like sentinels on either bank. Near the center of the scroll a temple rises out of clouds, amid tall spire-like peaks and a group of black pines; above the temple an ancient sage is seen standing upon a cloud. Next, a terrace is shown, fenced with bamboo railings and peopled with many figures walking toward a lotus pool and a tall, sacred tree enclosed within a high wooden paling. Among further mountains a procession of heavenly musicians and a goddess descend upon clouds, and at the edge of the bank in the foreground near three standing women, two half naked nature spirits appear, carrying a leafless branch and a canopy, from both of which hang many trinkets. Near the end of the scroll, two fairies approach through the air, one of them riding a phoenix and the other, a heron. At the end, three silvery mountains lift their rounded peaks above pale mist and pine trees. Paper warm pinkish tone, with many small breaks and restorations.

Without signature, six seals at end of painting and one just beyond, on mount. Three seals at beginning.

Label on mount at upper left of painting and also the one on outside of scroll, attribute this painting to Li Lung-mien.

Large characted inscription precedes painting, and long one on white paper follows it.

Length, $373\frac{1}{4}$ "; height, $16\frac{3}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

185. (1301) **Attributed to Li Ch'êng (also known as Li Ying-chiu.)**

Sung. Chinese.

(Ri-sei—Japanese name.)

Painted on paper, in ink.

This scroll illustrates the ancient story of the victory of the Hiung-nus over Wen-ki, and the abduction of the Princess Tsai Seur (also known as Tsai Wen Chi) daughter of Tsai Yon, officer of the military secretary of the Han Dynasty, A. D. 200. At the opening of the scroll two horsemen are putting to flight the last of the conquered people and the weeping Princess is shown captured by three warriors who have dismounted, the group standing near their leader and his standard bearer. Other captives are shown nearby on foot, and an archer is shooting at two black birds on wing. Following this the victors are seen in a procession on horseback returning with their prisoners to the Tartar country. The next scene shows the Princess and her present master seated before a tent, he offering refreshments to her,—attendants and warriors near. Beyond this, musicians gather near a large table to which servants are bringing baskets of food and bottles of wine in preparation for a feast. In the distance at this point, a herd of wild cattle are introduced and at the left, a number of sheep—two of them standing on their hind legs, face to face,—men and children standing near. The following scene shows several tents across the plain and one to the left in the foreground, from which the Princess walks accompanied by a servant carrying a lute. The end of the scroll is a night scene showing a group of horses huddled together near tents, the Princess looking out from her tent just beyond, and five geese fly skyward, across the plain. Unusual spacing, and a beautiful quality of grays and blacks.

Paper much broken and stained.

Without signature. Six inscriptions on the painting at intervals along the top, twenty-seven seals on painting, several at each joining of the paper and at either end. Several important manuscripts and seals follow painting, written on narrow vertical strips of tan silk, all within a yellow border of floral designs in colors and gold. Numerous red seals appear on the manuscripts within the border. Large charactered inscription on blue paper precedes painting. This inscription and the label attribute this painting to Li Ch'êng.

(Compare with Makimono S. I. 115, attributed to Zhou Poo, T'ang.)

Length, 184½"; height, 12".

186. (1292) **One Kō-ssū Scroll, by an Unknown Artist. Sung. Chinese.**

Woven in silk, in colors.

Garden scene of flowers and rocks. In the center of the composition, a group of reticulated blue rock forms and a chrysanthemum plant showing large yellow and cream colored flowers and variegated foliage. At one side of this group, a pair of blue and yellow, long-tailed birds fly over a cluster of yellow orchids. Five butterflies are introduced, two at either end of scroll and one near the flowers. Areas of blue stain appear throughout the subject.

Without signature or seal.

Length, 77"; height, 14¼".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

187. (1294) **One Scroll painting, signed, Chao Ch'ang. Sung. Chinese.**

Painted on silk, in ink and colors.

Still life; showing various kinds of flowers, fruits, vegetables and shells, with butterflies hovering above them. The first group contains a red cockscomb, white daisies, several nuts and vegetables; the second group includes feathers and flowers; and the third group shows a brilliant blue morning-glory, shells, vegetables, feathers and bamboo leaves; with numerous small insects destroying and dragging away wings of a butterfly and parts of a shell-fish. At the end of the scroll a blue flowering plant is growing close to a rock.

Signature and five seals at end; three seals at beginning.

Label on mount at upper right, attributes this painting to Chao Ch'ang.

Design of imperial gold dragon on brown paper precedes painting.

Length, $69\frac{1}{4}$ "; height, $11\frac{3}{4}$ ".

188. (1314) **Attributed to Li Lung-mien (also known as Li Kung-lin.) Sung. Chinese.**
(**Ri-riu-min—Japanese names.**)

Painted on silk, in colors.

Landscape and figure painting, illustrating "An Official's Retirement," a poetical essay composed by Tao Yuan-ming. The official bethinks himself of his fields and gardens that are being neglected, deems his time spent in office time wasted, and takes boat for his home. At the beginning of the picture he is seen standing in the bow of his boat as it approaches the shore of his home; he looks eagerly and happily landward, where servants bow low at the waterside and his men hasten to make fast the line from his boat. Farther toward the left is his home, surrounded by the pines and willows he remembers, his mother and his youngest son stand at the entrance awaiting him, and in the garden his wife makes ready for him. On the painting, at the right hand end, are the opening lines of the essay, copied by Li Shang-lu. On the lower left hand corner of the painting, two seals, belonging to Tai Huan. Preceding the painting, the large inscription, which repeats the label, giving the title, was written and sealed by Tan Chi. Following the painting comes a group of six seals; the first and third in the column nearest the painting (counting downward) belong respectively to Cho She and Tu Siao-chuan, the others are of minor collectors. There follows a transcription of the entire essay, by Shen Hao.

Height, $14\frac{3}{4}$ "; length, $56\frac{3}{4}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

189. (1315) **Attributed to Li Lung-mien (also known as Li Kung-lin.)**
Sung. Chinese.
(Ri-riu-min—Japanese name.)

Painted on silk, in colors.

Landscape and figure painting, illustrating "An Official's Retirement," a poetical essay composed by Tao Yuan-ming. Being a pendant to S. I. 188, which illustrated the first part of the essay. This scroll takes up the scenes in the second part of the essay, the literary lines before each picture in the painting being in the hand of Li Shang-lu, the same who copied the extract from the beginning of the essay in the preceding scroll. In the first picture the retired official is seated at refreshment with members of his family. "As he is quenching his thirst he begins to inquire after the health of each," as the lines say. The second picture represents his garden enclosed from the world; he is overlooking it, from beside a pine tree. In the essay quotation: "He roams the garden . . . he looks into the clouds . . . he is tired and he leans against a solitary pine tree." The third picture represents him surrounded by relatives, after the lines of the essay: "He has nothing further to do with the outside world. He takes delight to converse with his relatives. The farmers come in to announce that spring is approaching." While he sits among his relatives the farmer comes before him, bowing humbly, and more relatives arrive by horse.

Proceeding with the retired official's daily life, the poet sings "He sets out sometimes in a cart, sometimes in a boat," and in the fourth picture we find views of him in both conveyances, in settings of his rural environment. In the fifth picture he is seated on the ground, on his farm, in a field adjoining his rice fields, his tall staff rising above his head; the verses read: "What cares he now . . . nor would a throne tempt him . . . He goes to watch those who till the fields and he would help them with his staff." In the sixth and concluding picture, the ex-official appears twice—walking briskly over a hilltop, and seated on the bank of a river,—in accordance with the essayist's dream: "He ascends the cliff and sings to himself, or goes to the river bank and sits there reading verses. All things mundane perish, why not then enjoy life as Nature ordains?" Between inscriptions and scenes two seals repeatedly appear; they are seals of two Ming collectors. The three seals in the lower left hand corner of the painting belong to Hsiang Yuan-pien. Silk brownish, much cracked and worn, but in relatively sound condition. Preceding the painting, the large characters repeating the label are the work of Tan Chi, who affixed his seal. Following the painting is a short inscription by Weng Fang-kuang, who signs and seals it, praising Li Shang-lu's calligraphy. After this comes an inscription by Li Shang-lu himself, which gives the date of the inscriptions as the fourth year of Ta Kuan (A. D. 1110). The next long inscription is by the great Ming scholar Tung Chi-chang, and then comes one by Wang Tui-chu, who says that these two scrolls once belonged to a Sung Minister. Height, $14\frac{5}{8}$ "; length, $147\frac{1}{4}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

190. (1316) Signed, Hsia Kuei (also known as Hsia Yu-yu.) Sung.
Chinese.

(Ka-kei—Japanese name.)

Painted on silk, in ink.

Landscape and marine painting, with figures, picturing three men viewing the great tidal bore at Hangchow—the label using the ancient name for Hangchow, Chien T'ang. At the right is a rocky shore, with wind-blown, leafless, scraggly trees, one at the top of a cliff and one at its base, and bushes seen about and between them; on a long and low, rock-bordered point of land below the cliff, the three visitors stand, looking in awe and admiration at the spectacle of the rushing heaving waters. At upper right, two seals of the Hsüan Ho and a collector's seal below them; at lower right, two collectors' seals. At left, collectors' seals to the number of seven, with the painter's signature below the third seal from the top. Silk a very dark brown, with numerous repairs, clearly visible. Preceding the painting, an inscription in large characters written by Wang Wen-chi of the Ming period, giving the title and artist's name, as does also the label; the inscription followed by the writer's signature and two seals.

Height, $13\frac{3}{4}$ "; length, $43\frac{7}{8}$ ".

191. (1317) Signed, Ni Tsan (also known as Ni Yun-lin.) Yuan.
Chinese.

Painted on paper, in ink.

Enjoyment of the autumn trees, with a manuscript poem by the painter, enlarging upon and explaining his picture. The composition is a seaside landscape. In the foreground rocky mountains with occasional pines springing from peaks or crevices diminish in height toward the left and yield to a low irregular shore; here a few trees, all but leafless, stand near the center of the foreground, and below them at the end of the point of land is an open pavilion, looking out upon the water. The water irregularly indents the farther shore, which also is mountainous and all but devoid of trees. Above, at the left, is the artist's poem, with his signature, "Tsan." It has been rendered thus:

The summer rains have ceased to bathe
The trees that in the garden grow;
The rays of the Autumnal sun
Are flirting with the moss below.

In a bamboo pavilion
Alone and unobserved I rest,
The calm delight that fills my soul
Seems that with which the gods are blest.

At lower left, group of five seals belonging to collectors of the early Ch'ing period; at lower right, two more collectors' seals. To right of the painting, under the label, two seals belonging to Chang Wen Tao and Wu Ting. The label gives the title, which is repeated in the large inscription at right of it, written by Chiang She Che and followed by his seals. Following the painting are two inscriptions in praise of the painter, written by Wang O and Huan An, who sign and seal them. Five other seals on this sheet are collectors' seals. Paper a soft, creamy white, in good condition.

Height, $11\frac{3}{8}$ "; length, $34\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

192. (1318) Attributed to Li Lung-mien (also known as Li Kung-lin.)
Sung. Chinese.
(Ri-riu-min—Japanese name.)

Painted on paper, in ink.

Courts and palaces. Throughout its length the scroll is given to a succession of palace buildings and gardens with waterways and groups of beautiful ladies of the Court looking out upon their beautiful surroundings. The buildings may be intended as representations of the T'ang palaces, which are famous in Chinese literature. The ornamental details in the architecture are minutely executed, and the foliage of trees is traced with delicate care. At the beginning are great halls all but empty, three attendants only being visible, one of them sweeping. Above, across the end of a lake or pond, a group of young women look down from an open pavilion, and on the water are two canopied barges attended by boatmen. Corridor pavilions follow leftward, and well past the middle of the picture more of the Court beauties are observed looking down from a balcony above an enclosed garden where willows grow. Its outer walls bear decorations of dragons in the sea. The pavilions continue, and at the left end two more groups of the ladies are seen. Of the four seals on right end of painting, the two upper ones belong to Hsiang Yuan-pien of the Ming period; his, also, is the larger oblong seal of the four seals at the left end. Large inscription preceding painting repeats label giving title, and was written by Yu Yueh, whose seals it bears. Paper a soft white, soiled and damaged.

Height, $14\frac{5}{8}$ "; length, 65".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

193. (1319) Signed, Wang Wei of Mo Chi (also known as Wang Mo Chi.)
T'ang. Chinese.
(O-i—Japanese name.)

Painted on silk, in colors.

Mountain landscape at the seaside, with figures. A landscape at once majestic and intimately attractive is spread before the eye, its proportions vast, its sheltered nooks with beautiful outlooks numerous, and handsomely utilized by ladies and gentlemen enjoying the return of spring weather, even while snow caps the mountain peaks and the dense pines. The scene is a succession of islands of the sea, their great masses mountainous, but with pleasant passes, level valleys, and low, engaging shores. The weather is balmy in early spring, and trees in the lowlands are in blossom even while the mountain pines retain a snowy mantle. Groups of houses are found in pleasant locations in the valleys and along the waterside, and about them are people in brilliant costumes. Other persons appear along paths. Near the beginning of the picture people are seen passing over a bridge to a pavilion and others are near by in boats. Much farther along a man is leading a horse across a bridge, and at the end of the picture two men are seen in a fishing boat, and farther away are two sailboats each with two men in it. The signature is at the left end of the painting, on a point of land which enters the picture from the left. At this end, too, are twelve seals, the two upper ones Imperial Sung seals, the others bearing studio names of Ming collectors. At right end of painting are eight seals, seven of them those of Ming collectors, the other, the one at the top, an Imperial Sung seal. Silk a rich brown; stained but in good condition. Preceding the painting, a large inscription by the great Ming scholar Wang Wen-chi, repeating the label; the seals on this sheet belong to him. The label gives for the painting the unsatisfactory title "Snow-covered Mountains." Height, $12\frac{7}{8}$ "; length, 106".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

194. (1366) **Attributed to Kung K'ai. Sung. Chinese.**

Painted on paper, in ink.

Tartar life; the story of the accomplished Han lady Tsai Wen-chi who was captured by the Tartars, in pictures founded upon a long poem by her, reciting her experiences and agony of mind. Eight pictures, each accompanied by an extract from her poem.

First picture: The unfortunate lady at the door of her tent, wine and viands before her, a lute on her lap; around her, her lordly captors, with servitors, horses, and their flock of sheep. "...Wines and meat are placed before me, I cannot enjoy them. My thoughts revert to the Court of Han...what desire to play the lute?"

Second picture: The Tartar cavalcade on the move; a camel and a ridden ox amid the horsemen; sheep driven ahead. "Over the plain and for miles are men in arms, followed by a train of women and children...they swarm the plain with oxen and sheep. When the grass is all eaten or the supply of water exhausted, then to another region...How I detest to live among the Tartars."

Third picture: Tsai Wen-chi again seated at the entrance of her tent, which here is pitched at a different angle from that in the first picture; she faces the right still, and the lute is on her lap but mute, and she is in bitter meditation, with men, women and children, horses and sheep about her. She is tempted to arraign heaven. "If it be true that heaven sees, then why does it not see me in this forlorn state?...I have not wronged heaven; why does it wrong me? Nature errs in creating a race like the Tartars."

Fourth picture: Tsai Wen-chi seated in front of her tent, more disconsolate than ever; at her right an attendant with a wine ewer, and others preparing a repast; before her, at the spectator's right, other retainers, a man riding an ox, and attendants driving the sheep. She muses: "The heavens seem to have no bound, nor does the earth; my sorrow is just like them...I raise my head to question heaven; I only see the clouds roll silently by. My surging emotion no one can share."

Fifth picture: At upper right the tents of an encampment, and at upper right and left sheep in the fields; at lower right a boy carrying away a lamb is pursued by a ewe; at lower left the Tartar chieftain, surrounded by retainers, has his attention called to an interesting event in his household. Tsai Wen-chi at her tent door holds no longer her lute but an infant. She mourns: "I weep until my throat refuses a sound, my tears have turned to blood."

Sixth picture: At the center of the composition the lady Tsai Wen-chi's tent; she stands before it, two children reaching for her, attendants assisting her and others bringing up refreshments. At right, official attendants in ceremonial attitude, and at left various figures with household work under way; back of the latter, a second tent, with a camel looking over it, in leash to an attendant. In the distance, sheep range across the picture, and at the right are two field tents. The poetess: "I have not put an end to my existence, because I hope that my bones may yet be buried in my native land. Already two

Continued on next page.

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

194. (Concluded)

sons I have given to the Tartar prince during my captivity, and maternal instinct binds me to them."

Seventh picture: At right a Chinese mission of four members on horseback approaches the headquarters of the nomadic Tartars, whose sheep gambol both in foreground and distance; at left, Tsai Wen-chi grown stout stands before her tent, with her children and attendants. "Now the Spring has set in" (she writes) "...the Emperor of Han has sent an envoy to ransom me...my eyes alight upon my two sons and a feeling of pain seizes me."

Eighth picture: "Home I must go," Tsai Wen-chi's poem continues, "yet I cannot bear to hear the cries of my two children; nor can I go without them...Whatever reception awaits, I must bring them along. My homeward journey is one of sorrow, not joy." In keeping with the poetess' lines, tears are the keynote of the picture. Attendants weep copiously as the ransomed one is mounted on a horse with her children, the Tartar prince himself looks sadly upon his departing progeny; attended saddle horses are riderless at the center of the composition. At right, the Chinese envoy and his escort mounted, await the moment of departure—dutifully sad, but tearless.

Large inscription preceding painting gives title and artist's name, and is signed, Chao Chi-chien, with the writer's two seals. The seven seals at the extreme right of the painting itself are expressions of good omen. The numerous seals at the points of juncture of the successive pictures are studio seals of collectors, and used to identify the several sections as parts of one whole. Following the painting is an inscription by Wang Yueh, with his two seals. The final four seals are seals of the great Ch'ing collector Ko Sze-chi. Height, 12"; length, 304".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

195. (1367) **Attributed to Ma Ho-chih. Sung. Chinese.**

Painted on paper, in ink.

Illustrating the Ping Fung verses of the She King, which is one of the earliest books of China; the verses were written by the Duke of Chou for the instruction of the heir to the throne, in the endeavor to make the young prince realize the hard lot of the common people, their toil in the cultivation of the fields, the labor of their women in weaving. There are eight pictures in this scroll, illustrating eight verses, but the painter did not follow the order of the verses but transposed them to suit his purposes. The verses themselves as here presented are in the manuscript of the Emperor Kao Tsung, the first monarch of the Southern Sung, (with the possible exception of the second verse, which seems to be in another hand). The painter Ma Ho-chih was a contemporary; Dr. Giles notes that he "was highly esteemed by the first two Emperors of the Southern Sung dynasty."

First picture: Two men are occupied repairing their implements; a third man, with a hoe over his shoulder, is on his way to the fields, accompanied by a woman and a boy carrying food and drink; at left stands the Minister of Agriculture, attended. The verse reads: "In the first month the people repair their agricultural implements. In the second they start for the fields, with their women and children carrying food for them. The Minister of Agriculture finds them at their occupations and he is pleased."

Second picture: In a landscape of rolling fields with long grasses and a few gnarled trees, two men are shown, one standing, the other seated on the ground and represented as picking cotton. The verse: "The wind increases and chill creeps on. If they do not provide for themselves in time cloth and cotton, how are they to go through the year?"

Third picture: Women are at work in front of a house, reeling silk, spinning, weaving, seven of them, each at her particular task. The house stands at the left, and in front of it are a tree and a mass of rockery. "In the seventh month birds sing and in the eighth women weave," says the accompanying verse; "dyeing the silks black and yellow they are ready to make robes for their husbands."

Fourth picture: A hunting scene with ten figures; a man on horseback, accompanied by runners on foot with bow and pike and dogs, starts for a fox hunt, in a rough and rolling country with a group of trees at the left and scattered bushes. Over the edge of a hill three other men appear, one of them with a falcon. The verse says: "They prepare for a fox-hunting expedition to get furs for their prince. Also the time to present the annual tribute to the prince has come."

Fifth picture: Two boys, accompanied by their mother, are catching crickets in a garden with an open pavilion, which is enclosed by a bamboo fence; the open fields at the right of it are rolling, and show long and leaning herbage. According to the verse, the boys are receiving a lesson from the life of the cricket, which, first a tiny thing, then begins to hop, gets into the grass, gets nearer the door, and, with provident thought of the winter, finally gets under the bed.

Sixth picture: At left, a house in the shelter of trees, a man

(Continued on next page)

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

195 (continued)

repairing it and a woman and boy looking on, while another man and two boys approach from the right. "Now they fill the cracks in the walls and fix the doors, and bring the old and young into the home to keep them from the approaching cold." Seventh picture: At left a house, with roof both tiled and thatched, and at right of it two trees. In front of the house two men, one standing, with hemp which he has gathered in his arms, the other seated on the ground, making a rope. "They gather the hemp to make into ropes for use in the harvest time."

Eighth picture: Four figures, two old men and two younger, are depicted at work gathering and storing ice. They are on the bank of a river which is seen at the left, frozen over, and are at work in the foreground, storing the ice in a rock cave under a high mound which occupies the central portion of the composition. The verse reads: "They break the ice to store it for the summer. Then they attend to worship, offering lambs."

Inscription in large characters before the painting gives the title and was written by Wang Cheng Ming of the Ming dynasty. The two seals between each two pictures are expressive of good wishes and are so placed to show that the parts belong together. Small black marks on the seals are numbers, for the instruction of the man mounting the scroll. Between the last verse and the last scene, a large seal reads: "First among many," indicating an estimation of the quality of the painting. First inscription following the painting was written by the same Ming scholar who wrote the large characters before the painting, and he signs it, adding the interesting information that he did so at the age of 86 years, in the thirty-fourth year of Chia Ching (A. D. 1555). The two succeeding inscriptions are respectively by Wang Tzu Teng and Chang Shih Keng. Translations may be found in the envelope file. Height, $11\frac{1}{4}$ "; length, $168\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

196. (1368) **Attributed to Ch'ên Yung (also known as So-wêng; inscription, detached, bears his seal.) Sung. Chinese.**

Painted on paper, in ink.

The whirling dragons, as the label entitles the picture; a painting picturing eleven dragons, on land, in the sea and in the air, all expressing force and tremendous power. At the beginning of the picture are massive upheaved rocks, and on a huge rock shelf a dragon coils and squirms, gripping the outer corner of the rock, which overhangs a turbulent sea. At left a dragon whose body is partly within a cloud grasps in one claw the flaming jewel of omnipotence, and farther on another dragon speeds through clouds hanging low over the sea. A little farther along is a dragon whose body is as though swirling through clouds, his face turned full toward the spectator and eyes directed toward the spectator's left, and farther along still another dragon taking a sinuous course through the clouds is headed toward the right and downward. Yet farther along a dragon emerges from beneath a cliff that towers among clouds above a heaving sea, the dragon's head and a talon only being visible to the spectator. Now comes, among clouds dark and ominous, a group of five dragons, apparently in angry attack one upon another, their bodies seemingly inextricably intertwined, and gripped within claws or the powerful jaws. The concluding portion of the picture is given to a bordering landscape of rock peaks and boldly struggling trees; among them a river takes a sinuous course and rolls majestically downward, with spurting waves where it makes a sudden angular turn in the foreground. Here no dragon appears.

At the beginning of the picture are four seals, one at the upper right, three at the lower right, all collectors' seals bearing studio names; the third seal from the bottom is an important one, as it belongs to a noted Ming art critic, Wang Meng Tuan. At lower left of painting seven seals, also collectors' seals, the third one from the bottom, next the end, being that of a noted Ming collector named Shen. Two exterior seals are also those of collectors, and then follows a long and boldly brushed inscription which concludes with the seal of the painter, Chen So-wêng. The inscription describes the movement of the dragons as manifesting the immense powers of nature. At the extreme lower left, two seals, the upper one that of the Ming critic already mentioned, Wang Meng Tuan. Height, $14\frac{5}{8}$ "; length, $199\frac{1}{2}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

197. (1369) Attributed to Fang Lung. Sung. Chinese.

Painted on paper, in ink.

Lohan crossing the sea. Both the land and the water sections of their journey are represented. At the beginning of the picture the scene is a pine forest. The first figure seen (the last of the procession) is a Lohan riding on a unicorn; a Lohan afoot, walking with a staff, is abreast of the animal's head and looks up smiling at the sober-faced rider. Ahead, a Lohan holding a scroll is mounted on a land dragon with semi-human features; ahead of him another, holding a *ju-i* sceptre, is mounted on another land dragon and looks back at the one with the scroll. Next ahead, four Lohan mounted on dragons and other beasts are riding in a somewhat mixed-up group, and ahead of these marches a Lohan on an elephant, attended by another Lohan acting as a mahout and carrying a gaff. Two Lohan afoot now intervene, and then appear three of them mounted, the one nearest the spectator riding a spotted stag. Now, amid rocks and pines at the land's end appears a worshipful official, waiting to speed their journey overseas, and ahead on the surging deep are two more Lohan, one riding a sea dragon and the leader borne upon the back of a turtle. With hands worshipfully clasped before his breast the leader approaches the Emperor of the Sea, who, at home in the waves, advances with sceptre held before him, followed by an attendant bearing an incense burner. After him comes another dignitary of the aqueous realm borne upon the shoulders of a proud attendant. The picture finishes with an entrance of the palace of the Sea Emperor, where three beautiful ladies come forward holding forth symbolic gifts. At upper right of painting one seal and at lower right five seals, the two lower at the right belonging to a well known Ming scholar, Hsiang Yuan-pien. A seal at the lower left of the painting also belongs to him, and at the lower left are also two other collectors' seals; that of Hsiang Yuan-pien is in the extreme corner. Small square seals in body of painting are also his. Another collector's seal appears at the upper left hand corner. Preceding the painting, five large characters give the title, and are followed by a note saying that they were written by Yu Yueh and sealed by him in the eighth year of Kuangsu. A label between the large inscription and the painting repeats the title.

Height, 15"; length, 329".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

198. (1370) Attributed to Chiao Chung-chang. Sung. Chinese.

Painted on silk, in color.

After the harvest; a figure painting illustrative of the diversions of farmers after the harvest labors are ended. A farmer and his family are off for a journey of enjoyment. The farmer is pictured riding on an ox, with an attendant and another ox at his side. Ahead of him is his wife, riding an ass, an infant in her arms. The procession is led by a man servant with staff and dog, and another servant with a young ass brings up the rear, carrying provisions. At lower right, seal of Ko Sze Kiu, a Prime Minister of the Yuan dynasty. At upper right another collector's seal. At lower left, a seal of a Ming collector, Yung Kuang; also an incomplete seal. Silk brown, and much spotted. Preceding the painting, a label with the title, which is repeated in an inscription in large characters written by a Ming scholar, Tsui Kung, who adds that it has been a prosperous year for the farmer; this is followed by the writer's two seals. Following the painting are inscriptions by Liu Kuan, a Yuan scholar, and Li Tung Yang of the Ming dynasty, dealing with the subject represented in the painting. Of the three seals following the second inscription, the middle one belongs to the Ming collector before mentioned, Yung Kuang.

Height, $8\frac{1}{2}$ "; length, $32\frac{1}{2}$ ".

199. (1377) Signed, Ni Tsan (also known as Ni Yun-lin—"Li of the Cloud Forest"—and by other names.) Yuan. Chinese.

Painted on paper, in ink.

Retirement in a bamboo grove—the painting accompanied by an inscription by the artist himself (at the upper right) saying that he painted this bamboo grove at the request of his friend Wan Tzu-fang, "who retired among the bamboo trees to devote himself to scholarly pursuits." The painting is one of utmost simplicity, executed with virile stroke and easy brush—merely a grouping of ten young, slender bamboo trees, in two clusters of five each, standing in rolling ground at the foot of a low hill which slopes from the left and is separated by a brook from three light clumps of bamboo brush in the right foreground. Paper a soft creamy tone, and in good condition save for repairs toward the left. The first (the artist's) inscription has been referred to. The second inscription on the painting, immediately above the bamboo trees, is by the Emperor Ch'ien-lung, who sings in praise of Wan Tzu-fang's retirement; the two little seals affixed are the Emperor's. At left of the grove the two upper seals are imperial ones, the lower three belonging to recent Ch'ing collectors. Next on the painting comes an inscription by Chen Chung Huan; above, a seal of Emperor Ch'ien-lung, and below, groups of seals of Ch'ing scholars. On right end of painting, six seals, the two upper ones belonging to Ch'ien-lung, the other four to Ch'ing collectors. The label and the numerous seals preceding the painting, and the four inscriptions following the painting, will be found explained and translated in the envelope file.

Height, $9\frac{5}{8}$ "; length, $21\frac{7}{8}$ ".

Oriental Paintings

MAKIMONO, OR SCROLL PAINTINGS

200. (1378) **Attributed to Han Kan. T'ang. Chinese.**
(Kan-kan—Japanese name.)

Painted on silk, in colors and gold.

"Tribute Horses from the Mongolians"—the title is given in the Imperial hand of Hui Tsung, in the upper right hand corner of the painting, and in the upper left hand corner of the painting the same Emperor writes: "True work of Han Kan." A painting of three fine horses, tribute from the ruler of Mongolia to his sovereign lord the Chinese Emperor, and of the envoy in charge of the tribute, and attendants for the horses; altogether three horses and five human figures. Each horse has a saddle-cloth different from those of its neighbors, and these blankets and the robes of the men seem to be of equal magnificence. At the beginning of the picture, leading the procession, stands the herald of the envoy, looking back over his shoulder and awaiting word from his noble superior, whose official sword he holds. The first horse, immediately back of him, is a large white one, its richly adorned saddle-cloth displaying a medallion enclosing on a pale sky-blue ground a white animal with the body of a horse and a tiger-like head. Like all of the horses, this one wears a blue bridle, with a large red tassel hanging from the throat-latch. Next comes an attendant with curly black hair and beard, and polychrome costume, leading a keen-eyed brown and white stallion whose saddle-cloth shows a peacock and peony and a leopard. Next, the princely envoy appears, in golden earrings and sandals, his rich robes edged in gold, and holding in one hand a golden cup; with the other hand he emphasizes directions which he is giving to a finely garbed elderly attendant at his side, who holds the halter of the third horse, a brown one with white nose and feet. Its saddle-cloth pictures a spirited horse of a similar breed. Bringing up the rear is another elaborately clothed man, with black beard full and curly, his left hand raised above his head and in his right hand a sword. Silk light brown, worn and repaired.

Under the Emperor Hui Tsung's inscription of the title in the upper right of the painting are two of his seals, and at the top, next the inscription, are four seals of Ch'ien-lung—two rectangular and two circular. Still following the top of the painting, to the leftward, the next three seals are also of Ch'ien-lung. In the upper left corner, with the inscription of Hui Tsung declaring Han Kan the author of the painting, are four of that Emperor's seals, two oblong, one gourd-shaped and one round. The several seals in the lower corners at right and left belong to Ming scholars. On the brown silk preceding the painting is the record that this scroll was entered in the Imperial Ch'ien-lung collection and that its number in the collection was No. 53. On the gray silk next preceding the brown, the four large characters were written by the Emperor Ch'ien-lung himself and read: "Exceedingly fine and wonderful." The numerous other seals both preceding and following the painting, many of them Imperial, are explained in detail in the envelope file where also are translations of the inscriptions following the painting.

Height, 11¼"; length, 61¾".

Compare with Makimono S. I. 158—"Tribute Horses," attributed to the same master.

Oriental Paintings

ALBUM

38. **One Album containing eight circular, fan-shaped Tapestries (Kō-ssū.) By an Unknown Artist. Sung. Chinese.**

Woven in silk, in colors and gold thread.

The first four kō-ssū are quite similar in color and subject, all of them woven in silk of tobacco brown. In the foreground of each of these four specimens, a curving bank is introduced, on which blue rocks and flowering plants of variegated colors appear, many of the leaves outlined in gold. The first two specimens show also, more delicately tinted plum blossoms in upper part of picture. The fifth specimen is woven in silk of mahogany tone, stained, and pieced vertically through the center; the subject is similar to the preceding four, as are also the subjects of numbers six and seven, which are olive brown in tone. The eighth is woven in lighter colored silk, and depicts a sage seated before a table, his attendant at the right, standing on a rock near two large wine jars and a pine tree. Silk pieced at bottom.

Outer covers of album missing.

Diameters vary from $7\frac{1}{8}$ " to $7\frac{3}{4}$ ".

Oriental Pottery

1738. (2580) One Small, Rectangular Coffin with sloping roof. Han. Chinese.

Soft, dense, terracotta-colored paste, burned gray and harder on higher end of object. Thin blackish glaze or paint once applied in uneven thickness over entire surface, the most of which has disappeared from all except the roof surface. Traces of earth adhesion on all surfaces. Higher end of object convex, with wing-like corners and projecting roof. End decorated in heavy incised lines, in representation of a pair of doors. The sloping roof is curved and ornamented at edges with six round studs and shows a circular opening from without with its original loose cover. Base modeled as low pedestal. Interior contains ashes and charcoal.

Height at highest point of roof, 9"; length of roof, $15\frac{5}{8}$ ".

1739. (2581) One Tile End. Ch'in (?). Chinese.

A companion to the dragon tile separately described under S. I. 1740; similar slate-gray paste of lighter color, and similarly covered with dense grayish earth attachments, which in this piece coat all surfaces except about one-half the under surface of the rim. Instead of the dragon, the ornamentation on this tile is a sprightly execution in bold relief of an archaic conception of the phoenix, which, like the dragon on the pendant tile end, faces the left; the long tail, with fish-tail end, rises almost vertically to a height just above the bird's crest. Underneath the bird is a sharp incision in the ground, following more or less the curve of the disc and seemingly designed as an accent to the sculpture above.

Diameter, $5\frac{5}{8}$ "; greatest thickness, $1\frac{1}{4}$ ".

With wood stand.

1740. (2582) One Tile End. Ch'in (?). Chinese.

Paste dense, hard, and of a dark slate-gray color; of slate-like consistency, but not at all of shale character. Unglazed, but both surfaces largely coated with thin but dense grayish-yellow earthy deposits. The tile is circular, the end-piece of a cylindrical tile or pipe; a disc of irregular and crudely fashioned perimeter. Its exterior surface is depressed within a rim or border of varying width, and bears the figure of a prancing quadruped with long and sinuously curled tail, in bold relief. The modeling is archaic, but vigorous in execution, and the animal, which faces the left but with head turned over its back, is apparently one of the primitive representations of the *mang* or land dragon. A companion to S. I. 1739.

Diameter, $5\frac{5}{8}$ " to $5\frac{7}{8}$ "; greatest thickness, 1".

With wood stand.

Oriental Pottery

1741. (2583) One Ornamental Fragment. Han. Chinese.

Hard, slate-gray paste, light in color but dense and heavy. The fragment as preserved suggests as the complete original a fictile production in heroic proportions similar to the small bronze ornaments of animalistic design which are familiarly encountered in a width of about one inch, sometimes in plain bronze, sometimes gilded, and which often have below the animal-head a hook or loop, such as might support a handle-ring. This large fragment presents the *t'ao t'ieh* ogre features boldly modeled in relief, on a quadrilateral slab or plate of slight convexity, which is slightly broader at its upper than at its lower side. From the center of the lower side there drops the fractured stump of what was evidently the loop familiar in the small bronze ornaments already mentioned, while at the back of the plate the paste contracts to a substantial post, which, expanding again, united the plate to whatever wall or other factor completed the object. Nearly all surfaces are densely coated with grayish and sandy-yellow earth accumulations.

Height, $4\frac{1}{2}$ "; length, $6\frac{1}{4}$ "; depth, face to rear of wall, 4".

1742. (2584) One Celadon Bowl. Korai. Korean.

Dense, light-colored paste showing white under a small blister, and light gray under the harder firing of the foot. Closely crackled celadon glaze with a soft luminosity, its tone varying from light gray to the characteristic pure grayish sea-green; glaze continued underneath the foot. Around the bottom of the interior, and on the exterior near the foot and underneath it, the glaze shows a delicate creamy frosting of decay. The bowl is of flaring ovoidal form on a low recessed foot, and the upper sides are modeled by impression from the exterior into six broad foils or lobes, lightly indicated at the rim by delicate indentations. The entire interior surface, below an incised ring under the rim, is occupied by a conventional floral decoration boldly designed, incised and modeled in the paste, the gracefully scrolled leaves being noticeably well executed. A small fire crack appears at the rim, and near it a triangular repair with gold lacquer. On the exterior small attachments of furnace slag are retained at four points outside the foot and one point underneath it.

Height, $2\frac{1}{4}$ "— $2\frac{1}{2}$ "; diameter, $7\frac{5}{8}$ ".

1743. (2585) One Water Bottle. T'ang. Chinese.

Fuchien Ch'ien-yao; (Japanese, Tenmoku.)

Hard, grayish paste, but dull sonority. Globular, or more accurately a full-bodied inverted pear-shape, with flat foot, and short cylindrical neck, the neck encircled about midway by a bold molding. Coated with a glaze of soft brownish-black of unctuous lustre, which is interrupted by a reserved decoration of conventional plant forms, appearing in a soft brownish under-glaze wash. The decoration is generously distributed over shoulder and body. Just below one of the decorative figures on one side the biscuit is pierced by a narrow horizontal aperture one-half inch long, and the neck shows a slight restoration just under the lip.

Height, 8".

Wood stand.

Oriental Pottery

1744. (2586) **One Ovoid Jar, with broadly rounding shoulder, and embryonic neck immediately recurving in a short expanding lip. Korai. Korean.**

Minutely crackled glaze of soft creamy tone and lustrous surface on the exterior, which is traversed also by series of grayish-black rings, a band of three rings appearing just under the lip, two broader double rings encircling the shoulder, and still other rings embracing the foot. The glaze is of the *hakeme* (brush) variety. The jar is further adorned about the foot by a lotus border freely penciled in blackish-brown. Interior glazed in gray, which also coats the lip, one section of which reveals an underglaze wash of copper-brown. Broad, flat foot, slightly hollowed, unglazed within. Lip slightly restored.

Height, 12".

With wood stand.

1745. (2609) **One Small, Octagonal Box with Cover. Sung. Chinese—or Korai, Korean.**

Hard, white, resonant, semi-translucent paste; molded finely into a low, octagonal form with beveled corners, flat cover and flat foot. Brilliant, translucent glaze of the white class, showing greenish-blue tints over all of the exterior of the cover and in areas where the glaze ran more thickly. On the lower half of the box, the glaze covers the eight exterior vertical sides and flows over areas of the beveled planes below. Exterior of box, excepting inner sides of cover glazed three-quarters of the circumference around inner lip and the edges of both pieces. Unglazed areas on under part of box disclose a thin, white slip—brownish areas of discoloration appear on foot. An extremely low relief decoration in the paste is seen on top of cover. It depicts a delicate floral spray.

Height, $1\frac{3}{4}$ "; diameter, $2\frac{9}{16}$ ".

(Compare this specimen S. I. 1745, with

S. I. 1722—Korean pottery box.

S. I. 1633—Chinese or Korean pottery box.

S. I. 1635—Chinese or Korean pottery box.)

1746. (2610) **One Broad Ovoid Jar with Two Handles. Babylonian.**

Hard, light gray paste.

Turquoise blue glaze, crackled, over outer surface of jar, deeper in color on neck, and partially covered on body with large areas of silver iridescence and whitish deposit.

Two straight rope handles decorated with four flat circular medallions, extend from neck to shoulder.

Similar medallions and narrow grooved concentric circles appear around neck, the grooves also appearing on shoulder above and below the points where handles join body.

Neck spreads slightly to double rimmed mouth which is broken in two places.

Recessed foot flares widely with coarse kiln slag attached to edge. Object stands unevenly.

Height, $13\frac{1}{4}$ ". Diameter of rim at mouth, $5\frac{1}{4}$ ".

Said to have been excavated at Bagdad.

Oriental Pottery

1747. (2611) One Incense Burner, Potted in Three Separate Parts. Han. Chinese.

Hard reddish clay.

Green glaze almost entirely hidden by silvery iridescence and earth incrustation, over most of the exposed parts of all three pieces.

Base, hill-shaped, and decorated in relief with animalistic forms, probably the twelve zodiacal signs. A cylindrical neck rises from the center of this piece, to receive the incense holder which rests upon it.

Center section has saucer-shaped base with slender long-stemmed cup rising from it.

Interior of cup and lip unglazed.

Cover, hill-shaped, with four orifices cut through the paste, made by spreading slightly outward, four lotus leaves.

Concentric circles appear on cover and center section.

Intact.

Height of base, $5\frac{1}{2}$ ". Diameter, $7\frac{3}{4}$ ".

Height of cover, $3\frac{1}{8}$ ". Diameter, 5".

Height of center section, $4\frac{3}{4}$ ". Diameter of saucer, $8\frac{1}{4}$ ".

Height of entire specimen, 13".

1748. (2612) One Ying Tsing Bowl. Sung. Chinese.

Thin, translucent, hard-paste, pure white porcelain, having a clear musical note, invested with a rich and brilliant, perfect glaze of soft white, which, deepening in depressions of the paste, presents then a note of pale and pure greenish-blue of robin's-egg quality. Within the bowl, a lotus decoration exquisitely engraved in the paste, occupying practically the entire interior, including the depressed medallion of the bottom, which has a single lotus blossom to itself, although related by line to the encompassing ornamentation. The bowl is of graceful, flaring-ovoidal form, springing from a low cylindrical foot of perfect formation, and divided by light markings of modeling into six lobes or broad petal-forms, these markings appearing on the exterior only as short depressions of the paste, under the rim, but on the inside as slight ridges which extend all the way from rim to bottom medallion. The rim is metal-covered. A perfect specimen; intact.

Manufacture of the Imperial factory, the Chai porcelain factory at Chenchow, in Honan.

Height, 3"; diameter, $8\frac{1}{2}$ ".

1749. (2613) One Pair Ying Tsing (Plum Blossom) Vases. Sung. Chinese.

Vases in the form commonly known as gallipot. Hard white paste, thick and of limited sonority, clad in a glaze of palest *clair-de-lune*, a greenish "moonlight-white," with a free crackle predominantly of vertical direction. On the shoulder and about the lip the glaze deepens slightly in color, to a pale robin's-egg blue. There are three finger-mark interruptions of the glaze just at the foot, where the glaze terminates; under the foot, which is cream-colored, are thin white and reddish earthy incrustations. These particulars apply to both vases alike, and the body surfaces and lips of both also show thin earthy incrustations widely scattered.

Height, 6"; diameter of lip, $1\frac{5}{8}$ ".

Oriental Pottery

1751. (2615) One Bottle. Sung. Chinese. (Ru-yao?)

Dense, hard, grayish paste, clothed in a brilliant grayish-celadon glaze, except the under surface of the foot, which is unglazed; interior of the foot coated with a thin and luminous glaze of light gray. All the exterior surface excepting the foot and lip is given to decoration incised and modeled in the paste beneath the glaze, that on the body being a rich and elaborate conventional floral scroll, above a lotus-petal border. On the neck the decoration is in three bands, two of them displaying floral scrolls, the intermediate one a lotus-petal border. The bottle is of full-bodied pear-shape on a bold and flaring foot, and has a wide neck with an expanding and flattened lip. One side heavily coated with grayish earthy incrustations, which appear also underneath the foot and within the neck.

Height, $9\frac{1}{4}$ "; diameter of lip, $2\frac{7}{8}$ ".

1752. (2616) One Pair Bowls. Sung. Chinese. (Ru-yao?)

1753. (2617) Hard grayish paste of sonorous tone, clothed in a celadon glaze of slightly variable grayish-green which stops irregularly at the foot and short thereof, continuing underneath the foot. Bottom of interior enclosed by a rope border and occupied by a conventional floral decoration in low relief, in which a group of four blossoms on scrolling stems is conspicuous within foliar scrolls. Around sides of interior a similar scroll without blossoms. Exterior sides modeled as an informal petal border, but incision and palpable relief, below an incised line beneath the lip. Form ovoidal and shallow, with flaring lip, on bold and short cylindrical foot. The glaze is variously interrupted on and about the foot and underbody, and to a slight extent on the lip—the interruptions being similar but not alike in the two vessels. Both show grayish earth incrustations about the foot, and in one some slight incrustations of the same sort appear in the interior.

Height, $2\frac{9}{16}$ "; diameter, $8\frac{1}{4}$ ".

1754. (2618) One Lion Water Vessel. Sung. Chinese. (Ru-yao?)

A customary part of a stationery set. Dense gray paste, unmusical, yielding only a dull sound. The lion is squatting on all fours, with head up and lips parted, showing closed teeth and curved tusks, and is coated throughout with a dull gray glaze showing a slight greenish tinge. A tubular projection seven-eighths of an inch in diameter and eleven-sixteenths of an inch high, rising from its back, gives access to the hollow interior of the animal's body; the tube has two incised concentric rings below the lip. The lion's head, mane, back and formidable beard are boldly incised with parallel lines; its tail, hanging flat against its rump, and the conventional ornamental details of the traditional Fu-lion with which it is adorned, are in relief, and to varying extent are further incised. A firecrack traverses almost the full length of the underbody, and under the body and under the feet are slag and earthy attachments, grayish in color; reddish accumulations are seen within the ears. One iron-black spot on the right hip, and one under the left hind leg. Slight fire-crack at back of head.

Excavated in Honan.

Height, $3\frac{1}{2}$ "; length, $5\frac{1}{4}$ ".

Oriental Pottery

1755. (2619) One Three-color Bottle. T'ang. Chinese.

Thick, soft creamy paste, the underbody and foot coated only with a thin wash glaze; ground of body and neck clothed in a cream glaze having an infinitesimal crackle. Within this ground is the principal decoration of the bottle, a floral scroll band of two blossoms and large intervening leaves, defined in bold and deeply incised outline beneath the glaze, the blossoms glazed in yellow and the leaves in light green, both glazes crackled and the green exhibiting a soft blue and silvery iridescence. Below are two deeply incised rings, they and the band between them glazed in green, and above are three similar rings, the bands between them being glazed, the one in green and the other in yellow. The bottle is pear-shaped, with short and lightly expanding, truncated neck, and stands on a bold foot. Repair at lip about three-quarters of an inch long, along the circumference. Made at the Kai Feng-fu porcelain factory in Honan. Height, $7\frac{3}{4}$ ".

1756. (2620) One Chang Teh-fu Jar. Sung. Chinese.

Dense grayish paste, its resonance varying in different parts of the object, a jar of inverted pear-shape with short flaring foot and short flaring lip—the mouth being wider than the foot. Carved in the paste and appearing in relief around the body of the jar is a band of boldly designed floral scroll pattern, the design under a creamy-white glaze and its background a wash glaze of dark gray. Below a narrow encircling band or ring in the creamy glaze, the underbody just above the foot is encircled by a petal border similarly carved in relief, and appearing in the cream color upon a background of the gray. The creamy glaze covers the foot and the under surface of the foot, the shoulder and lip and the interior of the jar. On both exterior and interior surfaces of the jar and underneath the foot there is much gray and yellowish earthy incrustation. Jar is intact; one nick in lip. Height, $5\frac{3}{8}$ "; diameter of mouth, $3\frac{5}{8}$ ".

Oriental Pottery

1757. (2621) **One Tall White Vase. Sung. Chinese.**

Dense, hard, grayish-white paste, thickly modeled and heavy; resonant. The paste is modeled as a tall oviform vase of gallipot semblance, the foot flat, the shoulder rounded but high and steeply sloping, with constricted neck and expanding cup-lip, which has a beveled edge. The exterior of the vase, including also the interior of the lip, is coated with a thick and very brilliant glaze of creamy white, and the decoration, which extends from the foot to and including the shoulder, is incised in and through the glaze, the designs appearing in gray in the biscuit beneath the thin transparency of the brilliant wash of the glaze. On the shoulder is a band of primitive design, perhaps of wave and shore origin. The main part of the body displays a crude ornamentation of floral derivation, and below this is a deep band of more or less vertical lines extending to the foot. Within this band is a defect and repair of the fabric, ovate in form though of irregular outline, about two inches deep and two and three-quarters inches across. Underneath the foot is a deep recess, where an encircling creamy ring is marked by a black stain, and the upper surface of the recess, rough and irregular, is coated with yellowish earth attachments. There is also a foreign attachment, apparently of furnace slag, at a point on the exterior of the vase, just below the shoulder.

Product of the Chang Teh-fu pottery.

Height, 13"; diameter of mouth, $2\frac{1}{4}$ ".

1758. (2622) **One Ting-chou San Yang Vase. Sung. Chinese.**

A gallipot of the Ting-chou manufacture, distinguished by the "Three Sheep" ornamentation. Thin hard grayish-white paste of clear tone, invested with a rich and softly brilliant glaze of cream-white, exhibiting a fine erratic crackle in self-color, with sporadic lines of brown on one side of the shoulder. The cream note deepens slightly about the short, truncated neck or lip, and the glaze does not cover the under surface of the foot proper but recurs underneath the foot. The three sheep heads stand out in bold relief at the shoulder, with curved horns widely spreading. The shoulder shows also a narrow key-fret border, incised, and a similar one appears on the neck. Just above the foot is a deeper border, of formal design, also incised. The body bears further incised decoration, but its character and details are not clearly distinguishable beneath the dense glaze. A dark stain trickles down within the glaze, beneath a horn of one of the sheep.

Height, $7\frac{3}{4}$ ".

Oriental Pottery

1759. (2623) **One Ting-chou Jar. Sung. Chinese.**

Hard, resonant grayish-white paste, coated with a luminous and rich cream-white glaze, excepting the resting-surface of the foot, where the biscuit is exposed, and the rim of the mouth, which is capped with metal. The jar expands in deep ovoidal form from a short cylindrical foot, rounding into a flattened shoulder which supports a short wide neck. The glaze, which is finely crackled in self-color, with areas of *café-au-lait* and a pale smoky brown or gray, reveals an extensive decoration incised beneath it on body, shoulder and neck. The body decoration is a highly conventional and elaborate floral scroll, above a vermiculate border, the shoulder shows a similar border, and the neck has a primitive palm-leaf border. At one point just below the body-border, a defect in the glaze exposes the biscuit, and immediately below this is a spot of incipient disintegration. Height, $9\frac{3}{4}$ "; diameter of rim, 3".

1760. (2624) **One Wine Ewer with Cover. Sung. Chinese.**

Dense grayish paste, responding with a muffled sound when lightly struck. Coated with a creamy-gray crackled glaze of soft luminosity, which stops at, and in places short of, the foot. At three places the glaze shows finger-marks just above the foot, and the edge of the rim or mouth of the neck exposes the biscuit. The body of the ewer is ovoidal, divided by depressed and incised creases into six melon-lobes, the foot is short and flaring; the sloping shoulder supports a short cylindrical neck, which is connected by an ear-loop (twin) handle with the outer edge of the shoulder. Opposite the handle are short twin spouts, upstanding and slightly tilted. Dome cover, with flat finial showing a swirl, and a narrow band of primitive and crude incised decoration around the dome; interior of cover unglazed.

Made at the Chang Teh-fu factory in Honan.

Height, $5\frac{1}{4}$ "; with cover, $5\frac{7}{8}$ "; diameter of cover, 2".

1761. (2625) **One Small Water Dish. Sung. Chinese.**

Thin hard white paste ringing with a clear musical tone and coated with a luminous glaze of soft cream-white, minutely crackled, and in various places showing a *café-au-lait* tinge. Shallow ovoidal form on a low foot, with lightly defined lip, which is demarcated by a vermilion line, or ring. Exterior decorated with three conventional peach sprays, of fruit and leaves, in yellow, green and vermilion; at bottom of the interior a conventional floral spray occupying the entire bottom, in green and vermilion, and encircling the interior half an inch below the lip a green band between vermilion lines. A vessel used for washing brushes. Made at Kian Fu in Kiangsi. Glaze largely worn from lip surface; small slag attachment at one point of exterior half an inch under the lip. Height, $1\frac{3}{4}$ "; diameter, 4".

Oriental Pottery

1762. (2626) One Ting-yao Bowl. Sung. Chinese.

Hard grayish-white paste sounding with the tone of a gong, invested with a brilliant glaze of soft creamy-white, except the extreme edge of the rim, where the biscuit is exposed. An incised scrolling decoration of floral forms, in which the lotus motive appears in a conventional blossom, extends over all the interior surface, including the depressed medallion at the bottom. Grayish clouding appears along a small section of the rim, and finger-marks appear near the foot. The foot itself is nicked, along about one-half of its circumference. Height, $2\frac{5}{8}$ "; diameter, $9\frac{1}{8}$ ".

1763. (2627) One Ting-yao Bowl. Sung. Chinese.

Dense, white paste, giving a muffled sound when tapped, invested throughout except as to the rim with a cream-white glaze of soft lustre; rim metal-capped. Interior surface engraved beneath the glaze with simple, conventional floral forms—a primitive blossom and a long stem of scrolling leaves. Form, ovoidal, flaring broadly from a very low foot. Height, $2\frac{3}{4}$ "; diameter, $7\frac{5}{8}$ ".

1764. (2628) One Ting-yao Bowl. Sung. Chinese.

Hard white paste with the clear sound of a gong, wholly enveloped in a softly lustrous glaze of cream-white, excepting the rim and the resting-surface of the foot; the latter exposes the biscuit, the rim is metal-capped. The bowl is of deep ovoidal form, and the foot is bold and deep. Without decoration. Occasional black pittings of small pin-head size appear in the glaze, more on the exterior than in the interior of the bowl. Height, $3\frac{7}{8}$ "; diameter, 9".

1765. (2629) One White Bowl. Sung. Chinese.

Soft creamy-white paste, coated on the interior of the bowl and over the greater part of the exterior with a crackled glaze of rich and soft cream-white; the glaze stops about an inch and one-half short of the foot, in a thin line mainly even but at one point showing an overflow. Around the interior of the bowl, about an inch below the rim, a broad, incised ring, and below this the entire bottom is given to an incised decoration, broadly and freely drawn, representing a fish swimming, the water dotted with florets. Both interior and exterior show considerable earthy incrustation, gray, brown, and yellowish. At bottom of interior, four small spur marks. At interior of lip a black spot one-eighth of an inch long. Excavated in Honan. Height, $3\frac{1}{2}$ "; diameter, $8\frac{1}{2}$ ".

Oriental Pottery

1766. (2630) One Lung-ch'uan Bowl. Sung. Chinese.

Hard, thick and heavy sonorous grayish-white paste, entirely clothed in a rich, luminous and beautiful celadon glaze of light bluish-green hue, except for a broad and irregular ring underneath the foot, which is reddish and brown from the kiln fire and edged with slag. The foot is bold, supporting an expanding and shallow ovoidal body having a flaring lip with festooned edge. On the superior surface of the lip, a conventional floral decoration incised and modeled in relief, and below this on the interior of the bowl a boldly incised scroll in wave motive. At the bottom of the interior, enclosed by broadly incised rings and a festooned medallion outline also incised, a floral figure of indefinite character. On the exterior of the body of the bowl, a plantain-leaf border incised and modeled in relief.

Height, $3\frac{3}{4}$ "; diameter, $11\frac{3}{8}$ ".

1767. (2631) One Yueh-yao Basket. Han. Chinese.

Soft, reddish paste, with a musical metallic tone, coated with a green glaze of beautiful quality and of pistache note, which is enwrapped in a silvery iridescence of rare beauty and of delicate and exquisite chromatic harmonies. The basket is tripartite, composed of three shallow ovoidal bowls united each to its neighbor and all to an upright loop handle springing from the center of union. About the base of the handle is an interwound cord, fashioned in relief in the paste. The handle and the cord are plain, the bowls have molded rings beneath their rounded lips; they have each a low, flat circular foot, which in turn rests upon a wedge-shaped spur one and three-eighths inches long. On the rims of the bowls the glaze stands in protuberant "tears," giving the rims an appearance of upright festooning. On the outer side of one rim is a slag or paste attachment one inch long. Opposite this, where this bowl joins a neighbor, is a chipped space three-quarters of an inch long affecting the rims of both bowls. The third bowl has two small chips in its rim, opposite one another. At the top of the loop of the handle is a protuberant "tear" which shows a blackish-blue, a color which appears also in some of the rim "tears" of the bowls. All surfaces of the basket as a whole have more or less of brown and grayish earthy incrustation. A product of the Yueh-yao kiln at Shaoshingfu, in Chekiang.

Height, $7\frac{1}{2}$ "; greatest diameter or width, $10\frac{1}{8}$ "; diameter of bowls, respectively, 5".

Miscellaneous

1342. **One Tall Jade Tsu Tsung. Hsia. Chinese.**
A slender tower-like cylindrical form, round within and square on exterior, with low, circular collar projecting at either end. Boring cut from both ends of object leaving ridge on interior of hole. Each outer surface decorated with the traditional tsung designs, showing a central longitudinal channel, and at each corner eight decorated spaces separated by short horizontal grooves. Color rich forest tones of brown, olive and green flecked with white, the collar at one end showing blackish green areas. Delicate frosting of white and cream color earth deposit.
Height, $8\frac{1}{8}$ "; diameter of collar, $2\frac{1}{2}$ " x $2\frac{5}{8}$ ".
Wood stand; in wooden box.
1343. **One Tall, Decorated Jade Tsung. Sung. Chinese.**
Cylindrical object—exterior heavily decorated with three encircling bands. The upper band consists of four projecting elephant heads and knobs in bold relief; the central band is square with lateral corner ornaments in low relief; the lower band shows four bats, each with outspread wings over two knobs and two circular medallions. Color deep reddish brown, mahogany and black with slight areas of translucent ice-green. Interior covered with thin film of silvery earth incrustation, traces of it appearing also on exterior.
Height, $6\frac{3}{4}$ "; diameter of cylinder, $2\frac{3}{4}$ ".
Wood stand; in wooden box.
1344. **One Undecorated Jade Pi. Hsia. Chinese.**
A flat, circular disc with central orifice bored conically from both sides, leaving ridge on interior of hole. Both sides of disc show areas of slight depression where adjacent rock has been cut away. Predominating colors on darker surface, rich deep mahogany tones becoming almost black, these mottled with lighter reds and creamy yellow. Areas of thin silvery earth incrustation. Opposite surface shows clouded areas of smoky yellow, russet, and cream color with dark brown veinings and traces of silver.
Diameter, $7\frac{5}{16}$ "; diameter of orifice, $1\frac{15}{16}$ ".
In carved wooden box.
1345. **One Small, Flat Jade Tablet. Chou. Chinese.**
Oblong and slender, with curving top and concave base. One surface covered with three vertical rows of twenty-eight incised characters. Opposite surface shows deep areas of rock removal near base. Color mottled light gray and green with whitish earth deposit and small areas of silver.
Height, $6\frac{11}{16}$ "; width, 2".
In wooden box.
1346. **One Flat, Decorated Jade Tablet. Han. Chinese.**
Oblong—with a reticulated, animalistic design on top—the animal's tail continuing down one edge in scroll design and terminating in a smaller animal. Central horizontal band one and one-eighth inches wide, carved on both sides of object with ogre head in low relief. Surfaces roughened with pitted areas. Color golden and russet brown mottled with white.
Height over all, $8\frac{7}{16}$ "; width over all, $2\frac{1}{4}$ ".
In wooden box.

Miscellaneous

1347. **One Jade Tsung. Chou. Chinese.**
 A cylindrical object of mirror-like surface, the outer surface sides being formed by right-angled corner shapes, grooved longitudinally at each corner. The rounded cylinder projects at each end beyond square corners and extends through center of each outer plane, in a depressed channel. Predominating colors brown, gray, black and white, a definite area of white at one end of object, with veinings of it running through the darker portions: areas of silvery earth deposit. Height, $4\frac{1}{16}$ "; diameter of circular projection (average), $2\frac{3}{8}$ ". Wood stand; in wooden box.
1348. **One Jade Tsu Tsung. Chou. Chinese.**
 A low, cylindrical form, circular within and square on exterior, with low rounded collar projecting at either end. Slightly hollowed areas on both ends of collar and on one corner, where adjacent rock has been cut away. Outer surface decorated with the usual tsung designs, a vertical channel running down center of each plane and each corner showing two right-angled forms decorated with horizontal bands and incised circles, and separated by deep horizontal grooves. Color, closely mottled light and dark chestnut-brown, orange and cream color, with faint traces of silver. Unusually smooth surface within and without. Height, $2\frac{3}{4}$ "; diameter of collar, $3\frac{7}{8}$ "; of orifice, $2\frac{1}{8}$ "— $2\frac{3}{16}$ ". Wood stand; in wooden box.
1349. **One Jade K'uan (or Ch'üan.) Hsia. Chinese.**
 An undecorated, circular ring with perpendicular walls. Color black, with white speckling—surfaces almost entirely covered with light yellowish incrustation. Diameter, $3\frac{1}{4}$ "; of orifice, $2\frac{1}{2}$ ". In wooden box.
1350. **One Undecorated Jade Ta Pi. Hsia. Chinese.**
 A large flat, circular disc with central conical orifice. Both surfaces show different sized areas of unpolished rock. The character of the jade suggests pudding-stone,—and on one surface the colors include reds, browns and greens beneath a film of white and pinkish earth incrustation. Opposite surface partially eroded. Color mottled gray and cream with white incrustation and traces of a pale undertone. Diameter, $9\frac{1}{2}$ "; of orifice, $1\frac{7}{8}$ "—2". In cloth-covered box.
1351. **One Undecorated Jade Pi. Hsia. Chinese.**
 An irregular, flat, circular disc with small central orifice. Predominating surface color white, one side of disc showing yellow, orange, red, and blackish undercoloring. The opposite side is mottled silver-gray and white, and shows large areas of erosion, caused by long contact with earth chemicals. Diameter, 6"; of orifice (average), $1\frac{3}{4}$ ". In wooden box.

Miscellaneous

1352. **One Undecorated Jade Pi. Hsia. Chinese**
 A flat, circular disc with outer edge much broken. The central orifice is bored conically from both sides leaving ridge on interior of hole. The coloring shows dark tones of russet, brown and green, almost entirely covered with a net-work of fine white crevices and a silvery earth incrustation.
 Diameter, $6\frac{1}{8}$ "; of orifice, $1\frac{3}{4}$ ".
 In cloth-covered box.
1353. **One Undecorated Jade Pi. Hsia. Chinese.**
 A flat disc with central orifice bored conically from both sides, leaving ridge on interior of hole. Outer edge and one disc surface show several areas of rock removal, the other side being somewhat roughened from a varying hardness in the jade strata itself. Color, rich, deep seal-brown mottled with black, green and reddish-brown. Thin silvery earth incrustation.
 Diameter, $6\frac{5}{16}$ "; of orifice, $1\frac{7}{8}$ ".
 In wooden box.
1354. **One Undecorated Jade Pi. Hsia. Chinese.**
 A flat, circular disc with small central orifice. A straight groove of rock removal crosses center of one side of disc near two fissures, and other small hollowed areas appear along outer edge. Predominating colors golden-brown and cream-white, with mottlings of black. Large areas covered with thin film of silvery iridescent earth deposit.
 Diameter, $5\frac{1}{2}$ "; of orifice, $1\frac{9}{16}$ ".
 In wooden box.
1355. **One Decorated Jade Ku Pi. Chou. Chinese.**
 A thin, circular disc with small round central orifice. Both disc surfaces covered with the grain pattern in very low relief, each grain incised with a spiral. Color translucent green with extensive areas of opaque pinkish-gray and cream color discoloration.
 Diameter, $7\frac{5}{16}$ "; of orifice, $1\frac{3}{4}$ ".
 In cloth-covered box.
1356. **One Undecorated Jade Pi. Hsia. Chinese.**
 A flat, circular disc with central orifice bored conically from both sides, leaving ridge on interior of hole. Both sides of disc are marked with many shallow gouges of rock removal, and one surface shows also a large, slightly hollowed area. Color pale greenish white speckled with darker gray-green; small areas of light brown. The entire surface unusually smooth.
 Diameter, $6\frac{13}{16}$ "; of orifice, $1\frac{1}{2}$ "— $1\frac{5}{8}$ ".
 In wooden box.
1357. **One Jade K'üan (or Ch'üan.) Hsia. Chinese.**
 A large, thick, undecorated ring with perpendicular walls. Several large areas of rock removal leave outer surface in unsymmetrical form. Color probably originally translucent ice-green, which color is now visible only along inner wall, the rest of the object being entirely covered with opaque creamy white, stained on one side with orange yellow. Surface unusually smooth.
 Diameter, $4\frac{7}{16}$ "; of orifice (average) $3\frac{1}{8}$ ".
 In wooden box.

Miscellaneous

1358. **One Fragment of a Jade Tablet Huang. Hsia. Chinese.**
 A flat, irregularly oblong piece of jade of varying thickness, with jagged outer edge. One small orifice bored through object near straight edge, and another bored diagonally through one corner, visible only from one side. Color on one surface golden amber and green, surrounded at edge with a strongly marked band of varying width, showing tones of deep russet, red and black. Opposite surface gray, finely speckled with white and partially covered with a thin film of golden brown discoloration. Surfaces unusually smooth. Length over all, $5\frac{5}{16}$ "; greatest width, $2\frac{1}{2}$ ". In wooden box with No. S. I. 1359.
1359. **One Jade Tablet, or Yao Ch'an (Medicine Spade.) Chou. Chinese.**
 A flat, oblong, hatchet-shaped object, with one of the lower corners broken off. Obverse surface incised at top with two early animalistic forms holding between them a circular disc, beneath which appears a constellation and a group of archaic characters, the central ones placed within a rectangle. A small orifice, one and one-quarter inches from top, is bored conically through jade from opposite surface. This surface is left in an extremely rough and flaky condition, and is decorated with an incised constellation. Color on obverse, black and dark seal brown mottled with golden brown—slight areas of silver-gray earth deposit. Reverse surface tannish gray and golden brown mottled with black. Height over all, 5"; greatest width, $3\frac{3}{8}$ ". In wooden box with No. S. I. 1358.
1360. **One Jade Yuan. Chou. Chinese.**
 One flat undecorated disc with wide central orifice, sharp edges and mirror-like surfaces. Color translucent ice-green clouded with large areas of opaque pinkish white discoloration, the opaque tones entirely covering one-half of object and extending less solidly over other parts. Traces of silvery incrustation over pinkish areas, and also a short fissure noticeable near outer edge. Diameter, $5\frac{3}{16}$ "; of orifice, $2\frac{9}{16}$ ". In wooden box.
1361. **One Undecorated Jade Huan. Chou. Chinese.**
 A flat circular disc of uneven thickness, with large central orifice. Color clouded greenish-yellow, tan and creamy tones, with slight tracery of white incrustation and particles of silver through the jade. Diameter, $6\frac{3}{8}$ "; of orifice, $2\frac{5}{8}$ "— $2\frac{3}{4}$ ". In wooden box.
1362. **One Jade Yao Ch'an. Hsia. Chinese.**
 A flat, almost square medicine spade with circular orifice bored conically through jade near upper end. Both upper corners chamfered or broken, one edge rough and lower end beveled. Color on one side deep orange mottled with blackish tones, with a film of silvery earth deposit. Opposite side creamish-gray mottled with areas of orange along lower edge. Height, $4\frac{5}{8}$ "; width, 4". In wooden box with No. S. I. 1363.

Miscellaneous

1363. **One Small Flat Jade Yao Ch'an. Hsia. Chinese.**
 A slender oblong medicine spade with circular boring near upper end and lower end beveled. Color slate and silvery-gray with golden yellow earth incrustation and blackish veining.
 Height, $4\frac{7}{16}$ " ; width, $1\frac{5}{8}$ " — $1\frac{3}{4}$ ".
 In wooden box with No. S. I. 1362.
1364. **One Decorated Jade Yuan. Chou, or earlier. Chinese.**
 A small flat circular disc with large central orifice. Both sides covered with decorations of highly conventionalized *t'ao t'ieh* designs in very low relief and incisions. Color cream-white on both flat surfaces, mottled with *café-au-lait* and golden brown which predominates along outer circumference.
 Several short blackish veinings.
 Diameter, $3\frac{3}{4}$ " ; of orifice, $2\frac{1}{8}$ ".
 In wooden box.
1365. **One Small, Gilded Bronze Bear, Cast Hollow. Wei. Chinese.**
 The animal sits upright upon his haunches, his right fore-paw resting on knee of right hind leg, and his left fore-paw raised. The head faces to the front, with a circular orifice on top between the ears and a small perforation on right below ear. Areas of green and brown patina, especially on back.
 (Similar in form to S. I. 544.)
 Height, $2\frac{3}{16}$ ".
 On wood stand, in wooden box.
1366. **One Small, Bronze Buddhistic Ornament or Shrine. T'ang or The Six Dynasties. Chinese.**
 Modeled in the form of a flat, spreading tree, in the branches of which seven small seated Buddhas appear. The tree terminates at top in a flame finial, and it rests upon a small rectangular base on four legs,—the two front ones joined by a connecting bar. Tree almost entirely covered with rust color and brown patina, the lower right branch and the pedestal showing extensive areas of green. Traces of early gilding throughout.
 Repair at base of tree trunk.
 Height, $6\frac{3}{8}$ ".
 On wood stand which backs entire object.
 Compare with S. I. 290, which in craftsmanship, as well as design, is similar.

Miscellaneous

1367.

One Large Jade Tablet or Baton, called the "Ya" Baton, or the "Great Jade Baton of the Chou Dynasty." Chou. Chinese.

An unusually large, flat, knife-shaped specimen of rectangular trapezoidal form, widest at one end and gradually diminishing its entire length,—pierced with three circular orifices parallel to, and near the thicker edge. Cutting edge beveled for twenty inches, and from that point to narrow end, cut in irregular serrate form, one portion sharply toothed and the remainder receding in longer and shallower grooves. Both ends of the baton show indentations, those at the wider end being sharply toothed, and similar in form to serrate area on cutting edge, described above. One corner of wider end broken off, the two broad flat side surfaces show similar decorations, as follows: Near each of the two deeply serrated areas there is a crudely incised tiger form and in front of it a man's head in profile wearing a crown. At the narrow end of the object another man's head is shown, in very low relief, wearing crown and headdress, the man's profile being formed by the indented cutting at end of object. Ten vertical lines of characters incised on one side have been nearly obliterated. The predominating colors are rich russet, red, brown and yellow, intermingled with blue-gray and olive. These colors show light and dark variations, including cream color, orange, silvery gray and delicate blackish veining near wider end. Surfaces of object unusually smooth, with fine metallic iridescence over all areas excepting where the characters have been rubbed. A small hollow area of rock removal appears on each of the flat side surfaces.

This baton was once in the collection of His Excellency Tuan Fang, who owned also the famous Red Sword, "Chih Tao"—S. I. 1336. Dr. Laufer states on page 311 of his book, "Jade," that it is very unusual to find representations of the human being on ancient jade or bronze, and cites as the one exception known to him at that time, a small Han figure of an old man. See also Chapter 3 of "Jade," referring to astronomical instruments of disc form with serrated outer edge, and to another form called "Tu kuei," used for measuring the length of the solar shadow. Length, $28\frac{1}{2}$ "; width, $7\frac{3}{16}$ ". In wooden box with inscription carved on cover.

1368.

One Jade Dragon Ornament. Chou. Chinese.

A small, flat, crescent-shaped dragon with projecting loop on outer edge just back of head. Head in profile with mouth open. Eyes, jaw and other details incised delicately on both sides of object—partially obliterated. Surface eroded from long contact with earth chemicals. Color opaque pinkish gray with chalky white areas of disintegration. End of tail missing.

Height, over all, $3\frac{3}{4}$ ". (Compare with S. I. 1369.)
In wooden box with S. I. 1369.

Miscellaneous

1369. **One Jade Dragon Ornament. Chou. Chinese.**
 A small, flat, crescent-shaped dragon with projecting loop on outer edge just back of head. Head in profile with mouth open. Eyes, jaw and other details incised delicately on both sides of object, but partially obliterated. Color translucent ice-green with pinkish earth deposit and chalky white areas of erosion.
 Height over all, $3\frac{5}{16}$ ".
 In wooden box with S. I. 1368.
 Compare with S. I. 1368.
1370. **One Jade Kuei. Chou. Chinese.**
 A scepter of straight, oblong form pointed at the apex and ridged longitudinally on one side. The opposite side is incised with the constellation of the Great Bear. Color, light silvery, and blue-gray streaked with blackish areas, showing strong variation in mottling and color. Texture unusually smooth.
 Height, $12\frac{15}{16}$ "; width, $2\frac{3}{8}$ "— $2\frac{5}{8}$ ".
 In wooden box.
1371. **One Jade Pi. Chou. Chinese.**
 A circular, undecorated disc with central orifice; outer circumference irregular, caused by cutting away areas of adjacent rock. One disc surface shows slightly hollowed area and nearby gouge, also from rock removal. This same surface is almost entirely covered with a white film of earth incrustation over darker under colors. Opposite surface only slightly incrustated, showing the body colors to be of rich brown, green, red and golden tones. Both surfaces pitted.
 Diameter, $7\frac{5}{16}$ "; of orifice, $1\frac{7}{8}$ ".
 In wooden box.
1372. **One Jade K'uan (or Ch'uan.) Hsia. Chinese.**
 A wide, finely proportioned ring with perpendicular walls expanding slightly at either end. Surfaces undecorated and unusually smooth in texture. Color, rich red, golden brown, yellow and cream, with gray mottling over entire surface, especially noticeable on interior where many areas show darker tones. A file or knife has been used to remove color from small areas of edges, to disclose under color which appears in much lighter tones.
 Height, $1\frac{11}{16}$ "; diameter, $2\frac{13}{16}$ ".
 In wooden box.
1373. **One Small, Hollow Pewter or Silver Cow. Tan'g. Chinese.**
 Modeled in standing position with head erect and turned slightly to left. Much damaged; a large hole appearing in right side and a depression and two narrow breaks in left side. Right horn missing. Dark gray metallic tone, with areas of yellowish earth deposit and traces of brown paint or stain.
 Height, $1\frac{15}{16}$ "; length, $3\frac{1}{4}$ ".

Miscellaneous

1374.

One Small Antelope's Horn Ornament or Scratcher.

("Lung-yang Ko Sao-chu" i. e., "Antelope Horn Scratching Implement.") Ming. Chinese.

Carved to represent a slender five stemmed fungus (ling-chi) with a cap-shaped end from which two connecting rings hang for passage of cord. Eleven characters incised at handle end. The first two, larger characters are "Yen-nien" i. e., "Longevity," and the following nine smaller characters indicate the use of the implement. These nine characters were carved by the great Ch'ien-lung collector, King Tung-sing, into whose possession the object came. Later, in the Kuangsu reign, this scratcher passed into the hands of the collector Wan Sing-tao, who had the present wooden box made for it, and engraved his seal upon its lid. Color, golden brown and chestnut.

Length, over all, $10\frac{1}{4}$ ".

In wooden box.

1375. One Set of Three Wood Carvings. Ming. Chinese.

Sections of a frieze, each complete in itself and all finely executed in undercutting,—openwork throughout, on a scrolled skeleton or outlined base, each section carved in its entirety from a single piece of wood. Of the two shorter sections one is carved as a rich array of peonies and the other as chrysanthemums, their blossoms lying on a wealth of leafage; underneath, the stems sweep in long and graceful scrolls. The third and longer section is carved in the happy New Year motive—the emblematic grouping of pines, bamboos and the blossoming wild prunus tree, and storks, in wishes of long life and happiness. (This carving is slightly damaged at either end.) Originally wholly gilded or painted with gold lacquer, all three of the carvings now retain the gold in varying degree, the balance of the surfaces being revealed in the undercoating of soft reddish-brown lacquer.

Height, $4\frac{3}{4}$ "; lengths, 23", $23\frac{7}{8}$ " and $31\frac{5}{8}$ ".

Miscellaneous

1376. One Bronze Handle for Seal. Han. Chinese.

Fashioned as the head and upper jaw of a dragon, the head being pierced transversely back of the jaw, as for the passage of a ring or a slightly curved quadrilateral bar. Over the dragon's head a grotesque human figure appears, the distorted limbs worked as a part of the dragon's features, the shoulders and arms in relief with the disproportionately large hands extended back of the shoulders, and the head erect, modeled in the round. The dragon-head issues from an arched plate to receive and steady the object on which a seal was inscribed, the back of which is flat and smooth, and this is inlaid, at the back, with a small silver circle within a ring of gold, and below this with an inscription in silver in twelve characters. The inscription reads (the parenthesis being inserted as explanatory in the translation): "In the reign of Yen Kuang of Han (A. D. 122) peace prevailed throughout the four quarters (of the realm), and there were rejoicings at the Wei Yang palace (i. e., the most magnificent palace of the Han emperors). Greetings to the Prince (i. e., the Prince of Lu)." Deep green, brownish, dark rust-red and soft olive-yellow patina, and within the transverse passage gray and sandy-yellow earth attachments.

Height, $2\frac{5}{8}$ "; length, $2\frac{3}{8}$ ".
Wood stand, in wooden box.

1377. One Gilt Bronze Staff Cap. The Six Dynasties. Chinese.

A circular, irregularly mounded ornamental hollow casting, supported on a small quadrilateral neck. The entire mound is modeled in representation of a curiously crouching bear among projecting rocks, his head appearing at the center, between his paws. Dense and rich malachite-green patina, and grayish earth incrustations. Under the shoulder of the cap, opposite the four sides of the neck, are four quadrilateral punctures.

Diameter, $1\frac{3}{4}$ "; neck projection, $\frac{15}{16}$ of 1".
In Brocade-covered box.

1378. One Gilt Bronze Staff Finial. The Six Dynasties or T'ang. Chinese.

Tubular, and for the greatest part of its length tapering; where the taper ceases, there succeeds a slight bulbous expansion, above which the contour changes from the circular to the hexagonal, and the hexagonal section expands into a shallow quatrefoil basin out of which rises the head of a dragon. The animal's head has the serpentine aspect, but is one of the conventional dragons. The head arches over, facing the apex of one of the foils of the basin, and directly in line with it a conventional phoenix modeled in the round projects at an angle of forty-five degrees from the tapering portion of the tube below, issuing from the tube shortly below the bulb marking the base of the hexagonal section. Thickly incrustated with gray-green patina and grayish and brown earth attachments.

Length, $9\frac{3}{8}$ "; phoenix projection, $1\frac{1}{2}$ ".

Miscellaneous

1379.

One Case of Three Metal Ornaments. The Six Dynasties. Chinese.

A: Pewter wall plate, or nail-head covering.

A thin sheet of pewter, presenting the head of a Foo-lion, repoussé, flanked by a flat, polyfoliate border, each lobe of which is delicately ornamented in conventional floral motive. The details of the lion's head are also finely tooled, and his jaws are emphasized by three narrow slits. Dull leaden-hued patina and light gray earthy incrustations.

Diameter, $2\frac{1}{8}$ ".

B: Bronze utility-ornament; a flat ox-head in sharp outline, with features modeled in low relief and incised, the whole a head or front-plate to a staple or U-shaped loop which projects behind it for securing a bolt or pin. Green and mahogany-brown patina, and grayish earthen deposits.

Height, $1\frac{3}{16}$ "; depth, $\frac{7}{8}$ of 1".

C: Gilt bronze seal. A solid casting, all surfaces gilded, presenting a circular mound posed upon a square plinth, the mound being ornamented with the figure of a crouching bear, head huddled down in shoulders, and paw on knee. Russet-brown and dense gray-green patina and slight earthy incrustation showing characters partially obliterated.

Diameter of plinth, 1".

The three in a box covered with silk brocade.

1380.

One Gilt Bronze Seal Handle. The Six Dynasties. Chinese.

A solid casting in arched form, the back flat and the front convex, on tapering supports which are broken abruptly off just below the arch; the handle offers in a general way, the grip of a flatiron handle. On the broad façade of the arched and convex top are modeled in relief two acrobats, one raising his body into the air as he supports himself by his hands on the other's shoulders. Soft gray-green and brown patina, gilt and slight yellowish-gray earthy attachments.

Height, 3"; length, $4\frac{3}{8}$ ".

1381.

One Gilt Bronze Dish. Han (?). Chinese.

Circular, with ovoidal body on a low foot, and flat, flaring rim. On the exterior, the body is encircled midway by a broad band or hoop in low relief, with a narrow molding at its center, and in the interior and on the upper surface of the rim, are star-point borders lightly etched, and the rest of the surface of both exterior and interior is engraved with conventional decorations of foliar, with animalistic forms introduced. Heavily incrustated with green and brownish patina and light earthy deposits.

Diameter, $6\frac{3}{8}$ ".

With wood stand.

Miscellaneous

1382.

One Polychrome Ramma. Upright, narrow form; a Flower and Bird Carving on a single piece of wood, set within a slender outline frame which forms a tall oblong. Ashikaga. Japanese.

The wood sculpture itself represents a poppy bush of sturdy growth, issuing from a green bank traversed by a golden stream. From the root up the carving is in the round, branches, leaves and flowers all appearing in openwork and undercutting and all details completed as carefully in the rear as at the front. The main branch takes a sinuous course upward, and near its top, above the blossoms, a *howo* bird is perched, with tail feathers rising high. Painted in water colors and gold, in rich polychrome, the colors now time-softened and altered through disintegration, and smoked by incense.

Height, $39\frac{1}{8}$ "; width, $4\frac{5}{8}$ ".

1383.

One Bronze Musical Instrument. Han. Chinese.

A long, hollow body, flat underneath and convex on top, and somewhat tapering, suggesting in form, as much as anything else, a crocodile's nose; from the flat bottom the sides rise straight for a brief distance, before the convexity of the top begins, and near the head of the instrument they are indented in long C-scrolls, giving a sort of neck. Above this, quite near the head, is a solid bronze bridge one-half inch high, across which are stretched the seven strings (supplied), which connect the keys underneath the instrument, just back of the bridge, and converging along the top of the instrument pass in a single, broad and shallow channel down over the opposite end, or tip of the nose, and are made fast below in two groups, to the posts of two white jade feet that are set more than a quarter of the way back from the nose-tip. The feet are octagonal; their small round posts expand to quadrangular sections which are inserted in well in the bronze. Under the head, two small, square, stump feet, of slightly greater projection, are modeled in the metal. Near them depend the seven keys, which are of white jade. In the bottom are two narrow, oblong openings, one a little more than twice the length of the other. Through the longer may be read a long incised inscription within. In the end of the head is a depressed lunette, about the nose are moldings in light relief, and in the side, near the nose, are two long, shallow indentations. Along one side of the top are thirteen small, circular frets, inlaid in thin plates of gold. Fine, rich, aerugo in malachite and moss tones of green, interspersed with areas of thinner stains in soft browns of dull luster, and with purplish and black spots and incrustations of iron-rust hue. Lower surface repaired.

Length, $46\frac{1}{2}$ "; width at head, $6\frac{1}{2}$ "; at nose, 5"; height at center of bridge, 4".

Encased in two silk brocade quilted coverings, the inner one lined with silk embroidery.

Miscellaneous

1384. **One Bronze Mirror. Han. Chinese.**
Circular form, beveled edge. An oval knob on back, perforated for a cord, rises from the center of a four-pointed scroll design, which includes four characters, in low relief,—surrounded by an eight-pointed star design within a sunken circular band. Outer edge in higher relief. Heavy green and earth color incrustation over all surfaces, disclosing portions of original silver covering, and areas of the black mirror-bronze surface, portions of which are blistered and raised, caused by chemical disturbance.
Diameter, $4\frac{7}{8}$ ".
In wooden box.
1385. **One Oblong Silk Textile. Persian. XV Century.**
Ground silvery green, displaying on it a central design of largely drawn silver flowers and leaves outlined in red, with smaller palm-shaped leaves of darker tone interspersed through the field. Border, a running leaf and stem pattern in red and green on silver ground. Top and bottom of textile extend beyond border, showing green ground with six silver pendant units.
Unlined—Stained and worn.
Length, 48"; width, $25\frac{1}{4}$ ".
1386. **Three Fragments of a Bronze Object. Chou. Chinese.**
These fragments join, one to the other, forming a triangular section. They were part of an ornament or vessel which had a small square orifice. Metal thin, fragile and disintegrating. Decorations on outer surface, of a very fine scroll and meander design in low relief. Silvery green patina and earth color attachments over entire outer surface. Disintegrating areas at edges, of rich brilliant green.
Size approximately, $3\frac{1}{4}$ ".
In wooden box.
1387. **One Small Bronze Wine Jar. Chou. Chinese.**
Circular, oblong form bulging outward, with gently flaring lip and deeply recessed spreading base. Body girded with two ornamented bands, a narrow one at shoulder and wider one below, both decorated in relief with ornamentation of archaic t'ao t'ieh designs on ground of delicate meander scrolls. Neck and base undecorated. Patina of rich brilliant green and golden brown with areas of yellow earth deposit, extending over practically all exterior and interior surfaces of object. Incised characters on inner base.
Height, $4\frac{3}{4}$ "; diameter at lip, $4\frac{1}{4}$ ".
1388. **One Small Stone Ornament. Han. Chinese.**
Modeled as a ram recumbent on circular base,—his body curled about, with head resting on haunch. Finely incised lines of design around body in representation of wool. Hard black stone with traces of reddish brown veinings. Under surface and edge of base damaged.
Height, $2\frac{3}{8}$ "; diameter of base, $3\frac{1}{8}$ ".

Miscellaneous

1389.

One Small Gilded Bronze Ornament. T'ang. Chinese.

Modeled in the form of a flying angelic figure, the extended right hand holding an incense burner of lotus form,—the left held in front, close to body, and the head turned to right. Reverse flat and hollowed—metal projection with orifice extends centrally therefrom, intended to attach object to original larger group or ornament.

Obverse surface gilded.

With wood stand.

Length, $4\frac{5}{8}$ "; height, $2\frac{1}{2}$ ".

1390.

One Black Jade Ornament or Mirror. Han or Earlier. Chinese.

A circular black mirror-like form, the under surface flat and the upper or back beveled in slightly concave cutting at outer edge. A deep groove surrounds the small circular center of back of object, wherein three small orifices are pierced there to groove, so allowing the passage of three cords. The entire object is black, almost like lacquer, and areas of its surface are slightly roughened.

Diameter, $2\frac{1}{2}$ "; height, $\frac{11}{16}$ of 1".

Miscellaneous

1391.

One Black Marble Statue. The Six Dynasties. Chinese.

Full-length standing figure of a Bodhisattva, the body femininely slender and graceful, the neck and head massive, with a heavy and firm yet tolerant masculinity of expression, together with an abiding tranquility which instigates from within an incipient smile that makes the face more human. The head is inclined very slightly toward the right shoulder, and the right cheek has an apparent greater fulness than the left. The headdress is formal and high, and its details are deeply incised, with certain elements prominently modeled in relief, both at the sides and above the forehead. Hair-strands—or delicate streamers banded with great precision—part over the center of the forehead and are drawn in gracefully flowing lines across the temples and down and about the great elongated ears. From the back, long and curling tresses extend loosely down the shoulders and over the sides of the upper arms. Armlets and bracelets encircle both arms, in bold relief, and a beaded necklace in double-strand and supporting pendants adorns the breast and hangs to the knees. A part of this has been broken away; the left hand is wholly wanting, and the right hand is damaged. The left arm, flexed, rests, just above the severed wrist, against the hip, and the right arm is gracefully bowed in full extension, the hand being brought against the front of the thigh. The slender, sinuous upper body, save for the jewelry and a diagonally-sweeping band or streamer, is nude; a girdle in relief and incised, binds the hips, whence a flowing skirt descends to the feet, which are unshod and in front are exposed. The figure stands on a circular lotus base of conventional design, carved in the same block of stone. The linear and embodied impression of the figure is one of grace, repose and mysticism. The color impression is of a soft black and earth-gray. Where the marble is exposed it wears a soft patina of dull gray-black. In considerable part the statue retains portions of ancient coats of paint, largely of creamy tone, with hints of vermilion, and there are sheltered vestiges of gold below the left breast. Much gray and grayish-white earth incrustation. Mounted on a modern stone quadrangular base.

Height of statue, above the lotus pedestal or throne, $69\frac{1}{2}$ "; height with pedestal (all one block of stone) 84". Base: height, 18"; $26\frac{1}{2}$ " square.

Miscellaneous

1392.

One Jade Sword, Chou. Chinese.

An imperial emblem, known as a chang; referred to in the Chou Book of Rites as a token of authority given by a monarch or other high personage to ministers when despatching troops for national purposes—the book saying that the token in those circumstances must be no other than a chang. This sword or chang is of a typical sword shape, the handle thin, broad and flat, and set off by short, abrupt shoulders from the blade, which at its base is of the width of the shoulders and thereafter narrows very gradually in halberd form to a slightly up-curved point. Both edges are rather sharp, and reached by a broad bevel; on the obverse the upper body of the blade is marked by a low ridge or shelf, which extends also the length of the handle. At the shoulders appears an ornamental hilt in form of a diamond-lattice incised in double line. Adjoining this on the obverse of the blade is a finely incised inscription in small characters, which extends entirely across the blade. Just above the hilt the handle is pierced midway by a single orifice three-eighths of an inch in diameter. For the greater part of the length of the blade the jade is gray, with a marble effect in black as of imprisoned mosses, and presents a grayish and yellowish translucence; above this and throughout the handle it is chiefly grayish, and opaque; has been broken across, irregularly, at the hilt, and rejoined. This particular type of jade was known to the ancients as shui tsang jade. This sword formerly owned by the late Viceroy Tuan Fang. The blade is intact and complete except for a concave fracture of the upper edge about three inches below the hilt, one and one-quarter inches long. Length, $26\frac{1}{2}$ "; width, 4".

1393.

One Jade Lung. Chou. (?) Chinese.

Greenish-white jade with a considerable area of gray-white and blackish mottling, the jade thin, flat and semicircular; carved in the image of the dragon, and used in time of drought to invoke rain. The heads of two dragons with open mouths face each other across a pear-shaped open space, their bodies curving downward; their bodies are truncated by a geometrical figure of inverted hopper-shape at the bottom of the semicircular loop. Their fish-tails appear curving upward beneath their lower jaws. Their eyes and scales are incised, the scales on the main portions of the bodies being represented by conventional figures of U-shape to the number of twelve on each. The hopper-shaped figure, executed in light relief, is ornamented with designs of cocoon motive, to the number of nine, all of them incised. The decoration throughout is the same on both obverse and reverse. The spinose ridge of the conventional dragon-body is represented by crenelation of the inner and outer edges of the hopper-shaped figure. Excavated at Sianfu, Shensi; procured by the late Viceroy Tuan Fang. A companion and duplicate of S. I. 1394. Height, $5\frac{7}{8}$ "; length, $10\frac{1}{4}$ ".

Miscellaneous

1394.

One Jade Lung. Chou. (?) Chinese.

Greenish-white jade with a considerable area of gray-white and blackish mottling, the jade thin, flat and semicircular; carved in the image of the dragon, and used in time of drought to invoke rain. The heads of two dragons with open mouths face each other across a pear-shaped open space, their bodies curving downward; their bodies are truncated by a geometrical figure of inverted hopper-shape at the bottom of the semicircular loop. Their fish-tails appear curving upward beneath their lower jaws. Their eyes and scales are incised, the scales on the main portions of the bodies being represented by conventional figures of U-shape to the number of twelve on each. The hopper-shaped figure, executed in light relief, is ornamented with designs of cocoon motive, to the number of nine, all of them incised. The decoration throughout is the same on both obverse and reverse. The spinose ridge of the conventional dragon-body is represented by crenelation of the inner and outer edges of the hopper-shaped figure.

Excavated at Sianfu, Shensi; procured by the late Viceroy Tuan Fang. A companion and duplicate of S. I. 1393. Height, $5\frac{7}{8}$ "; length, $10\frac{1}{4}$ ".

1395.

One Jade Lung. Chou. (?) Chinese.

Greenish-white jade with a considerable area of gray-white and blackish mottling, the jade thin, flat and semi-circular; carved in the image of the dragon, and used in time of drought to invoke rain. The heads of two dragons with open mouths face each other across a pear-shaped open space, their bodies curved downward; their bodies are truncated by a geometrical figure of inverted hopper-shape at the bottom of the semicircular loop. Their fish-tails appear curving upward beneath their lower jaws. Their eyes and scales are incised, the scales on the main portions of the bodies being represented by conventional figure of U-shape to the number of twelve on each. The hopper-shaped figure, executed in light relief, is ornamented with designs of cocoon motive, to the number of fourteen, all of them incised. The decoration throughout is the same on both obverse and reverse. The spinose ridge of the conventional dragon-body is represented by crenelation of the inner and outer edges of the hopper-shaped figure. Excavated at Sianfu, Shensi; procured by the late Viceroy Tuan Fang. Similar to S. I. 1393 and S. I. 1394, differing only in the number of the cocoon designs within the hopper-shaped figure—fourteen here as against nine in those—and (very slightly) in dimensions.

Height, 6"; length, $10\frac{3}{8}$ ".

Miscellaneous

1396. **One Jade Ya Chang. Chou. Chinese.**

A Chou sceptre of remarkable beauty in its present coloring, and not less remarkable for the excellence of its preservation. Conventional form, of broad and thin lance-head type, the knife-edges very slightly curved, and the perfect point given an angle in the same direction; at the base of the point, a slight protuberance at either side. Down the center of the blade or body of the sceptre, a lightly defined ridge; at the sides, a bevel finishing in the knife edges, which themselves end at a slightly thickened hilt, after which the stone narrows a little in a flat handle. At the foot of the median ridge, in the line of the hilt, a single perforation of conical bore. Of the original color and character of the jade there is but a hint, in an area occupying about half the obverse below the point; this area preserves the memory of the original in a most delicate sage-green note, but without translucence, and on the reverse in the corresponding area the note may be detected but still further diminished. Elsewhere the jade is a soft and delicate opaque yellowish-brown of creamy tone, with, on the reverse, a minute mottling resembling meerschaum that is being slowly colored. The whole has a soft lustre.

Once in the collection of the late Viceroy Tuan Fang.

Length, 10"; width, $2\frac{1}{2}$ ".

1397. **One Jade Pi. Chou. Chinese.**

A large disc, with the conventional central orifice, which was bored from both directions. Undecorated by man, but most beautifully adorned by nature. The jade is dense and opaque, and its original color is no longer even traceable, all surfaces of the stone being enwrapped in a rich and luminous patina, which on one face particularly is of wonderful beauty and luxuriant variety. The color on this face is—to borrow a suggestion or comparison from European art—a Monticelli background, a commingling of soft and delicate and of rich and full chromatic tones, the notes running from a grayish-white through cream and creamy-rose, blue and nut brown to a rich mahogany glow. The opposite face is principally in a full-bodied creamy-gray, with an area of olive and brown at one side of the central orifice.

Excavated at An Hsi, Chekiang.

Diameter, $8\frac{3}{4}$ "; of orifice, $1\frac{5}{8}$ ".

Miscellaneous

1398.

One Jade Pi. Chou. Chinese.

A large disc of dense, heavy, opaque jade, with conventional central orifice which was bored conically from opposite directions, the bores failing to make an exact and complete conjunction. The disc is notable for an almost exact uniformity in the thickness of the jade—the thickness being almost exactly one-half inch, all the way around. The pi is intact, save for one small bit of ancient disintegration in the rim—an area one-half inch in length, which touches one of the flat faces but not the other. The jade is a green of remarkable richness, with cloudings of gray and cream, and a rich and unctuous patina which coats all surfaces and adds notes of chestnut and of amber and of seal brown—a rich luxuriant swamp-green, further enriched by the deep coloring of autumn vegetation.

Excavated at Hsi Hsi, Chekiang; acquired by the Viceroy Tuan Fang.

Diameter, $9\frac{1}{4}$ "; of orifice, $1\frac{3}{8}$ "— $1\frac{1}{2}$ ".

1399.

One Jade Pi. Chou. Chinese.

Disc of heavy, dense, opaque jade, both rim and flat surfaces considerably damaged by disintegration; at the center the conventional orifice, bored from both directions. The original color seems to have been green and greenish-white; to this, inhumation has added golden-russet tones of varying density, entirely covering one face and about half of the other, but the surface is so extensively interrupted by small gray-white pittings of disintegration as to produce almost a *soufflé* effect. The second half of the second face shares in the general coloring but is much darkened and abraded.

Excavated at An Hsi, Chekiang; acquired by the Kiangsu connoisseur Wu Ta Cheng.

Diameter, $6\frac{7}{8}$ "; of orifice, 2".

1400.

One Jade Pi. Chou. Chinese.

A large disc of fine, translucent greenish-white jade with delicate white cloudings, its center cut away leaving an orifice two and one-half inches in diameter. The jade is unornamented by man, but such are the remarkable permeations of brown and black coloring matter, through the chemistry of nature, in erratic strata with the lines of ruffled waters pierced by withered grasses, that the aspect of the whole has been likened to that of a swamp in autumn—a comparison accurately descriptive, and imagination is scarcely taxed to see in some of the curious fleckings the figures of birds in flight over the marshes. On one face of the disc the surface exhibits a slightly higher plane within a considerable segment of the circle than the plane of the greater portion. In four places there are slight flattenings of the perimeter.

Excavated in the first decade of the twentieth century in the An Hsi district of Chekiang, by a farmer, and immediately acquired by the late Viceroy Tuan Fang.

Diameter, $8\frac{1}{2}$ ".

Miscellaneous

1401.

One Jade (?) Pi. Chou. (?) Chinese.

A perfect disc of dense opaque green jade, coated with a dense patina throughout; at its center the conventional circular perforation is unusually large and seems to have been accomplished by a single bore, instead of two bores from opposite directions, as more commonly seen. The pi is still further unusual, in a fine, bold, and varied decoration, both relief and incised, on both surfaces. On the obverse, the orifice is encircled by three rings, the middle one effected by channeling on either side of it. Surrounding this is a band done in cavo-relievo, presenting six C-scrolls, each enclosing a small circle, and between each pair of the scrolls a double-gourd. Outside of this is an incised border of overlapping diamond-shaped figures, within concentric rings which also are incised. On the reverse the corresponding exterior border, within similar rings, is composed of interlacing circles enclosing star-shaped figures, the whole incised. Next comes a cavo-relievo band of eight ju-i sceptre-head figures, each enclosing a small circle, and between each two of the figures is a smaller circle. Next this, encircling the orifice, is a deeply cut narrow band of V-shaped figures. The thick patina, through which the green of the jade shows, is grayish throughout, with yellowish stains and one small patch of blackish-green at a point of the rim on one face, and within the cavo-relievo bands are gray and brown earth incrustations.

Excavated at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Diameter, 7"; of orifice, 2½".

1402.

One Jade Pi. Chou. Chinese.

A disc of dense, heavy jade, with a central orifice bored from both directions, the bore being conical. Undecorated. The depth of the jade varies from five-sixteenths to three-sixteenths of an inch, where the disc form is complete, but at two opposite places the stone has crumbled and worn away at and near the rim over areas of about two and one-half and three and one-half inches in length, respectively. The color is a rich deep green and reddish-yellow, much seamed by and having considerable areas frosted with a grayish-white earth-mould. Formerly owned by the Viceroy Tuan Fang.

Diameter, 6¼"; of orifice, 1⅝".

1403.

One Jade Ku Pi. Chou. Chinese.

Conventional disc form with central orifice; this example, flat and thin and almost uniform in its thickness (or thinness) throughout, suggests in form a cross-section of a jade cylinder of heavy body, the walls one and eleven-sixteenths of an inch deep and the bore two inches in diameter. Encircling the edge on both surfaces is a well-defined plain ring; another similar ring in slightly more marked relief encircles the orifice. Between these rings both surfaces are covered with a variation of the "grain" pattern, in which the small bosses have a swirling aspect, or an effect as of sprouted seeds. The jade is a rich green and translucent, and over a little more than one-half the object shows grayish-white and brownish earth stains. Excavated at Sianfu, Shensi; acquired by the late Viceroy Tuan Fang.

Diameter, 5⅜".

Miscellaneous

1404.

One Jade Pi. Chou. Chinese.

A disc of heavy opaque jade varying in thickness from three-eighths of an inch to one-half inch; central orifice bored conically from both directions, but bored about twice as far from one side or direction as from the other. Without decoration. Both sides show unevennesses of plane, but the surface of one side is intact; the other side shows damages of disintegration at five places on the rim, two of these areas being about two inches long each, the other three being of slight extent. Color a very deep, dark and dull swamp green, with lighter green areas and yellowish patches, over the half of one surface, the other half of this surface being largely grayish-white with frosting of decay; on the opposite surface the grayish-white predominates over the dark green background.

Excavated at Lo Yang, Honan; procured by the Viceroy Tuan Fang.

Diameter, $7\frac{5}{8}$ "; of orifice, $1\frac{3}{8}$ ".

1405.

One Jade Pi. Chou. Chinese.

A disc of greenish-white translucent jade one-quarter of an inch thick, with a central orifice one and three-eighths inches in diameter. Both surfaces are wholly occupied by ornament. That on the obverse is in two concentric rings or bands, the inner one containing a chain of ten archaic conventional dragons with bird-bills, the dragons' heads being placed two by two with the backs of the heads together; the outer band displays an interlacing scroll of distant lotus derivation, involving an emblematic device which is five times repeated. Both bands are carved in cavo-relievo. The reverse carries the small bosses of the "grain" pattern throughout. The natural greenish-white of the jade is mottled on both surfaces by varying notes of brown, yellow, and bluish-gray, through the processes of underground change, but disintegration has not affected the integrity of the fabric.

Excavated at the beginning of the twentieth century at Sianfu, Shensi, and acquired by Tuan Fang, the late Viceroy. Diameter, $6\frac{1}{8}$ ".

1406.

One Jade Pi. Chou. Chinese.

A disc of heavy, rich, green jade, opaque except in a few lighter patches near the rim, which remain semi-translucent; the center pierced by a circular opening bored conically from both directions. The pi is unornamented. The fine green color of the jade has undergone many modifications during its long inhumation, and areas of the stone now deepen in color almost or quite to black, others are tinged with reddish notes, others are delicately frosted with a grayish-white earth-mold, and in many places especially on the under surface there are patches where disintegration presents a sugary-brown hue. On the upper surface the disc has been considerably worn and broken away along the edge, at two opposite points.

Excavated at Lo Yang, Honan, and procured by the noted collector Wu Ta Cheng of Kiangsu.

Diameter, $6\frac{1}{4}$ "; of orifice, $1\frac{3}{4}$ ".

Miscellaneous

1407.

One Jade Pi. Chou. Chinese.

A disc of jade from five-sixteenths to six-sixteenths of an inch in thickness, perforated at the center with an orifice one and one-eighth inches in diameter; without ornamentation. The jade is opaque. Originally it was green and greenish-white, and it retains small areas of these colors. Elsewhere it is a warm and soft russet, with some darker notes and with patches of light iron-rust hue. Intact.
Diameter, $5\frac{3}{4}$ ".

1408.

One Jade Ku Pi. Chou. Chinese.

Disc of dark green jade, thin and translucent, with central orifice greater in diameter than the width of the solid body surrounding it. At border of orifice and at perimeter a ring of light relief, the intervening surfaces of the body decorated with *bosses vermiculées*, or a variation of the "grain" pattern. The jade is speckled with light iron-rust yellow, and in two places at the edge is stained a dark brown. Both surfaces have a very slight frosting of whitish mould, which is more marked on one face than on the other.

Excavated early in the twentieth century at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Diameter, $4\frac{1}{3}$ "; of orifice, $2\frac{3}{16}$ ".

1409.

One Jade Kung Pi. Chou. Chinese.

A disc of jade finely shaped and in excellent preservation, bored conically with a central orifice whose diameter reduces from two and one-quarter inches to two inches. The jade is a rich deep green and opaque, except that it retains a ring of translucence about the central orifice, and it has near the perimeter areas of iron-rust brown. In thickness the jade is almost uniform all the way around, the thickness varying only to the extent of one-sixteenth of an inch.

Excavated at An Hsi, Chekiang.

Diameter, $5\frac{1}{2}$ ".

1410.

One Jade Ta Pi. Han. Chinese.

A large, heavy disc of jade, varying somewhat in thickness; unornamented; pierced at the center with an orifice of oblique bore. The color of the stone, originally greenish, as may be perceived, is now on one surface a rich and extensive mottling of soft russet, intermingled with delicate grays; on the opposite surface the russet continues in lesser area, there are neighboring streaks of earth-stain from perimeter to orifice on one side of the orifice only, and a considerable area of the surface is covered with a patina of soft silvery-white.

Excavated at Lo Yang, Honan.

Diameter, $11\frac{1}{2}$ "; of orifice, $2\frac{1}{2}$ ".

Miscellaneous

1411.

One Jade Ku Pi. Chou. Chinese.

Disc of translucent sage-green jade three-sixteenths of one inch thick, the body broad, the central orifice of relatively small diameter. A narrow plain ring is defined by light incision around the central orifice, and a similar one at the rim. The intervening space on both faces is decorated, in a variety of the "grain" design, with small vermiculate swirls which at sight appear to be only incised, but which in addition to the incised lines are in palpable relief. A considerable area of the jade is turned a grayish-brown, there is a lesser area of dark bluish note, and there are smaller patches having a whitish coating. The central orifice is perfectly finished, shows but a single bore, and the pi intact in form throughout.

Excavated at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Diameter, $5\frac{1}{2}$ "; of orifice, $1\frac{1}{4}$ ".

1412.

One Jade Yuan. Chou. Chinese.

A broad flat ring, or disc perforated with a large central orifice of conical bore. The ring or circle is without ornamentation. The jade, which seems originally to have been white, is now a soft, dark creamy-yellow with extensive areas of dull reddish note overlain by a whitish frosting of decay, almost in stipple effect. For the most part, the jade retains its translucence. At two opposite points of the perimeter are slight flattenings, due to disintegration.

Excavated at Lo Yang, Honan.

Diameter, $4\frac{3}{8}$ "; of orifice, $1\frac{3}{4}$ ".

1413.

One Jade Yuan. Chou. Chinese.

A large flat ring, or girdle ornament, without decoration whatever; a disc pierced by an orifice whose diameter equals half its own. The bore of the orifice is conical to the extent that its diameter is one-eighth of an inch less at one surface of the ring than at the other. The jade is on one surface a creamy-gray with pinkish brown and blackish mottling; on the opposite surface there is a large area of creamy-brown, a somewhat larger area of blackish-brown, and an area of frosted cream-white, these areas roughly and irregularly occupying thirds of the disc's surface, respectively. The jade has a soft patina of metallic quality, and is opaque.

Excavated at An Hsi, Chekiang. Owned at one time by the connoisseur Wu Ta Cheng of Kiangsu.

Diameter, $4\frac{1}{2}$ "; of orifice, $2\frac{1}{4}$ — $2\frac{3}{8}$ ".

Miscellaneous

1414.

One Jade Ku Pi. Han. Chinese.

A disc of opaque jade with the conventional central orifice, which in this example is bored and finished smoothly from one side, with a diameter of one and three-eighths inches; separately bored from the opposite side, with a diameter of one and one-half inches, and there finished with a flange. On the obverse are two dragons carved in low relief, and between their heads is the flaming jewel, similarly carved, above sinuous reliefs presumably representative of conventional cloud forms. Below are rolling and leaping waves of the sea, in relief and incised. The surface of this face of the disc is a mottled gray and coppery brown, the brown having the nature of a thin metallic patina and the gray that of a dense patina. The reverse is studded with bosses, in the "grain" pattern, and at the edge has a relief rim. The surface is densely patinated in gray and a purplish brown.

Excavated in Shansi, and obtained by the noted Kiangsu collector Wu Ta Cheng.

Diameter, $4\frac{7}{8}$ ".

1415.

One Jade Pi. Chou (?) Han (?). Chinese.

An unusually large disc of translucent grayish-white jade with greenish trend, a scant quarter of an inch in thickness, its center pierced with an orifice two and one-quarter inches in diameter. With the exception of narrow smooth rings at the perimeter and encircling the central orifice, the entire surface of both obverse and reverse is occupied by a lattice design in relief, comprising small hexagonal figures each incised with a curling symbol. The jade is marked by various dark slate-blue cloudings, and at one point at the edge are grayish earth stains. A seam or check—it could hardly be called a fracture—runs irregularly from a point of the perimeter to the central orifice, on one side, but has not affected the firmness or solidity of the structure.

Excavated at Shansi; acquired by the Kiangsu connoisseur Wu Ta Cheng.

Diameter, $9\frac{3}{4}$ ".

1416.

One Jade Pi. Chou. Chinese.

Disc of fine white translucent jade with slight greenish tinge, three-sixteenths of an inch thick, with large central orifice smoothly finished; undecorated and undamaged. Along a considerable area of one side, purplish and brownish burial stains, and at the opposite side a small area turned to a cream tone; within both these areas a seam or check, that of the second smaller than that in the first. Along the rim and overlapping one face, for about a third of the circumference, slight earthy incrustations of grayish and brownish tone.

Excavated at Hsia Hsi, Chekiang; acquired by the Viceroy Tuan Fang.

Diameter, $6\frac{1}{2}$ "; of orifice, $2\frac{1}{16}$ ".

Miscellaneous

1417. **One Jade Ku Pi. Chou. Chinese.**

A disc of greenish-white translucent jade, more than one-half of which has been changed in its long burial to a fine ebony-black, with large central orifice and both surfaces of the stone decorated. The decoration is the "grain" design, grain or seed represented by myriad small bosses relieved within a lattice of finely incised lines. This covers both surfaces as a broad, well defined band, between plain, polished rings or borders around the central orifice and around the perimeter of the disc.

Excavated in Shensi; procured by the late Viceroy Tuan Fang. Diameter, $4\frac{1}{4}$ "; of orifice, 2".

1418. **One Jade Chen Kuei. Chou. Chinese.**

A jade sceptre, in the form of a large but relatively thin axe-blade, with a large circular orifice, which was drilled from both sides and shows a slight ridge where the two bores came together, the top of the opening being one and one-half inches below the top of the stone. The blade expands in wedge form from the top, which is slightly convex, to what would be the cutting edge of the axe, which is deeply convex, the expansion being lateral; the cutting edge is blunt, being one-sixteenth of an inch across, ground down from a top width of five-sixteenths of an inch. These sceptres were held by ancient monarchs as emblems of having conquered all dominions. The jade in this example is a dull stone-gray, with lighter grayish mottlings and bluish veins, and a superficial staining of dull reddish note; it is dense and opaque.

Excavated at Lo Yang, Honan; acquired by the late Viceroy Tuan Fang. Length, 7"; width, $5\frac{1}{4}$ ", diameter of orifice, $1\frac{3}{4}$ ".

1419. **One Jade Yu Tsi. Chou. Chinese.**

An imperial musical instrument, exhibited when a monarch was meeting high officials. Thin greenish-yellow jade with a pale golden translucence, carved in broad, flattened bell-shape, the bell portion set within and crowned by an elaborate pierced framing—the whole being cut in one piece of jade.

What is here spoken of as the bell portion is pierced with a single cylindrical aperture one-half inch in diameter, and decorated on both surfaces with carvings in low relief and incised, the carvings being in three bands. In the central band two primitive, conventional bird figures face the afore-mentioned aperture, and the ground around them is incised with sinuous scrolls. This band is separated by light rope borders from its upper and lower neighbors, the lower band being one of alternating large and small petal forms, sometimes called "leaf and tongue" pattern, incised, and the upper band one of relief ornamentation in highly conventional scroll forms. The framing or cresting is carved and pierced in elaborate scrolls, and further decorated in low relief with scrolls in which the primitive conventional dragon motive may be perceived. In all cases the carving is alike on both sides. The jade is mottled by brownish-yellow seams.

Excavated in Shansi.

Height, $6\frac{9}{16}$ "; width, $5\frac{7}{8}$ ".

Miscellaneous

1420.

Two Jade Yih (Sword Hilts.) Chou. Chinese.

These two hilts—or hilt ornaments of sword or spear—both of jade, are similar in form but differ in size. One is decorated, the other undecorated.

A: Jade sword hilt (yih), broad slender and deep, thick at the center and brought to a blunt edge at the sides; viewed endwise it presents the shape of a double-pointed lanceolate leaf. Both sides are decorated with a conventional scroll, broad and angular, carved in light relief. In the center of one end a hole is bored, for attachment. The jade is of a light brownish wax color, with dark horn brown areas, and areas of cream color and of white; on one face the patina is all but iridescent. Excavated at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Height, $1\frac{13}{16}$ "; width, $2\frac{3}{8}$ ".

B: Jade sword hilt (yih), broad, slender and deep, thick at the center and brought to a blunt edge at the sides; viewed endwise it presents the shape of a double-pointed lanceolate leaf. Undecorated. In the center of one end a hole is bored, for attachment. On one face the jade preserves a little of its original white, the rest of the surface showing a soft seal-brown and rich cream color, with white areas of decay. The opposite face is grayish-white and cream color, the polish of the surface all but obliterated by decay.

Excavated at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Height, $2\frac{1}{4}$ "; width, $2\frac{1}{4}$ ".

1421.

One Jade Hu. Chou. Chinese.

A quadrilateral, wedge-shaped tablet of jade, originally pure white and in Chou times used in the ritual worship of the West—the "western quarter" (of the Four Points of the Compass); later, in Han times, used to mobilize an army. The distinguishing feature of the hu is the image of a tiger, the tiger in the ritual figuring as a celestial deity and symbolizing the cardinal palace of the West. In this hu the tiger lineaments are finely carved in low relief, with accents and details incised, on both obverse and reverse of the tablet, the carving in each instance extending across the entire face of the stone and the design being about one inch deep. Above this carving is a band or border of angular-fret design completely encompassing the tablet, executed in cavo-relievo; it is seven-eighths of an inch deep. Above this band a conical orifice perforates the stone from front to back. The jade presents grayish-white hints only of its primal immaculate hue, at the top and bottom surfaces. The rest of the surface is brownish, with lighter areas of smoky-gray intermingling with the brown, and dark areas where the color deepens to seal-brown. These hu, or tiger-jades, were buried at the right side of the corpse, facing the quarter of the West in the grave. This particular hu, excavated in Shansi in the eighteenth century, was acquired by a connoisseur who presented it to the Emperor Ch'ien-lung, and bears on one side an incised inscription "Feng No. 130, Imperial Ch'ien-lung Art Series."

Height, $5\frac{1}{2}$ "; width, $2\frac{7}{8}$ ".

Miscellaneous

1422.

One Jade Tsung. Chou. Chinese.

A tube or cylinder within a square block—a symbol of earth—the sides of the block coincident with the exterior of the cylinder, the square corners projecting. Each of the two faces of each corner is marked by two small incised circles, and the flattened sides of the cylinder, between the corners, are marked by two vertical incised lines, each. The jade, originally white, is stained a russet hue, which deepens in the interior of the cylinder, and both the interior of the cylinder and the outer sides exhibit areas of a heavy paint-like white. At one rim of the cylinder a triangular piece of the jade has been broken away and reset.

Executed at Hsia Hsi, Chekiang; acquired by the Viceroy Tuan Fang.

Height, $2\frac{1}{4}$ "; exterior diameter, 3".

1423.

One Jade Tsung. Chou. Chinese.

A cylinder within a square block—a symbol of earth and used in sacrificing to the earth, and in burial—the exterior of the cylinder coincident with the sides of the square, the corners of the square projecting, and the cylinder extending three-eighths of an inch both above and below the square. Greenish-white jade, undecorated. The jade is variously striated, shows a check or seam and a yellow stain near it, and in largest part has turned a dense creamy gray-white, which shows pinkish and blue notes, both on exterior and interior. Both rims of cylinder slightly nicked.

Excavated at Sianfu, Shensi; acquired by the Viceroy Tuan Fang.

Height, $3\frac{1}{16}$ "; exterior diameter, $2\frac{3}{4}$ ".

1424.

One Jade Hair-ring. Period Unknown. Chinese.

An ancient hair ornament in the form of a modern napkin ring or deep bracelet, that is to say, cylindrical but with a slight flare at either end. The greater part of the exterior surface is occupied by a band of delicate carving, incised and in sensible relief, the designs geometric, primitive, and conventional, including a longevity symbol. Outside this, at either end, are lightly incised running borders. The jade is thin, greenish-white and translucent, with yellowish cloudings, and one seam or check running through the side from rim to rim. More than one-half of one rim is stained a deep brown, overlain by gray-white.

Excavated at Hsi Hsi, Chekiang; obtained by Viceroy Tuan Fang.

Diameter, $2\frac{7}{8}$ "; depth, 2".

Miscellaneous

1425.

One Jade Tsu Tsung. Chou. Chinese.

A shallow section of a cylinder formed within a square, sides of cylinder and square coinciding, and the cylinder projecting very slightly both above and below the square. The sides of the square are ornamented with incised circles, hardly distinguishable beneath the heavy patina, and the upper and lower sides with straps in relief, then incised; these straps bind the corners of the square, two extending all the way to the incidence of the sides of the cylinder, and one short one merely capping the corners. Jade a rich and deep soapstone-yellow with light and dark variations, creamy areas, and attachments of creamy and bluish-white patina.

Excavated at Sianfu, in Shensi; acquired by the Viceroy Tuan Fang.

Height, $1\frac{7}{16}$ "; exterior diameter, $2\frac{15}{16}$ ".

1426.

One Jade Ring. Chou. Chinese.

A circlet of translucent greenish-white jade, the circular perforation cylindrical and smoothly finished, the body of the ring half-round, or more properly a deep U-shape. The contour of the body has however undergone some mutations in its long burial, parts of the substance having disintegrated and worn away. The color of the jade is remarkably like that of greenish ice, with certain areas yellowish, and one brownish which is overlaid by a heavy patina resembling a softly lustrous cream glaze. This patina extends somewhat to other places, sharing the surface with a delicate soft white patina which appears chiefly in fine lines and *poussière*. In Chou times the monarchs gave such rings to ministers starting on a journey, signifying a wish that they return with speed and safety.

Diameter, $3\frac{1}{4}$ "; interior, 2".

1427.

One Jade Ring. Period unknown. Chinese.

Circlet of opaque jade, the body half-round, and opening cylindrical; undecorated. Entire object enveloped in a fine soft patina of waxen surface, its color varying from a light yellow to a dark reddish orange-brown. Inner surface has light grayish earthen incrustations.

Intact, with slight pittings at three points of one surface.

Excavated at An Hsi, Chekiang; obtained by the Viceroy Tuan Fang.

Diameter, $3\frac{1}{4}$ "; interior, $2\frac{1}{4}$ ".

1428.

One Jade Ring. Period unknown. Chinese.

Circlet of opaque jade, resembling a section of a cylinder, the sides flat, the exterior surface flat or very slightly concave, and the interior surface very slightly convex. Unornamented. Original color of the jade lost in a notable patina covering all surfaces, and presenting a variety of intimately related and softly harmonious hues, ivory and cream, old ivory and brown, russet and mahogany and cream-white, with a touch of black on the interior. Intact, save for two flattenings of ancient erosion on opposite sides of one rim.

Formerly in the collection of Viceroy Tuan Fang.

Diameter, $3\frac{1}{8}$ "; interior, $2\frac{1}{4}$ ".

Miscellaneous

1429. **One Jade Tsung. Chou. Chinese.**
 A section of a cylinder within a square block—symbol of earth—sides of block and cylinder coinciding, the corners of the block projecting, and the cylinder projecting both above and below the block. Undecorated. Greenish-white translucent jade, with much of both block and cylinder turned black, with areas of gray and pinkish-gray, and with one projection of the cylinder disintegrated and coated with a grayish earthen incrustation.
 Excavated at Hwang Ling of Lo Yang, Honan; acquired by the Viceroy Tuan Fang.
 Height, $2\frac{1}{8}$ "; exterior diameter, $2\frac{1}{2}$ ".
1430. **One Jade Chang Tou (Cane Handle.) Chou. Chinese.**
 A heavy block of jade with a tubular but solid—or rod-like—shank or shaft supporting a semi-circular cross-piece or handle, this latter modeled in two planes, or as though the shaft expanded and came upward on either side, holding it in grip. Undecorated; but by Nature with her chemistry made an object of strange beauty and bewildering color. The original color of the jade is wholly lost in a remarkable patina enshrouding the entire object—here thin and copper-red, with yellow trying to appear, there gray and bluish or dove-gray, again white and creamy.
 Excavated at An Hsi, Chekiang; procured by the Viceroy Tuan Fang.
 Height, $4\frac{1}{8}$ "; width, $3\frac{1}{4}$ "; diameter of shank, $1\frac{1}{4}$ ".
1431. **One Jade Ting (Kuei.) Chou. Chinese.**
 A sceptre of the form commonly denominated kuei, in the large dimensions of this one given the name ting. A long and rather broad flat slab of dense, opaque gray-green jade, one-half inch thick throughout most of its length, and tapering from a width of three and one-half inches at the top to two and seven-eighths at the bottom, after which the bottom is drawn to an obtuse angle point. The top is fashioned as a blunt knife-edge. Just above the bottom the sides are very slightly concaved, giving a primitive handle effect. Midway of the stone between these slight concavities, a single perforation, of conical bore. The ting is undecorated, and its surface of mottled olive notes, both green and brown, is one of dull lustre. Along the entire length of one side is a finely cut groove one-quarter of an inch deep. Stone worn and broken along both sides.
 Excavated in Shansi.
 Length, $20\frac{1}{8}$ "

Miscellaneous

1432.

One Jade Animal Statuette. Han. Chinese.

Recumbent figure of an ox, headed toward the right but with head turned to face the spectator. The eyes are full of expression; the whole head, ears and horns, the very nostrils, and the poise of the head, add to the expressiveness. The ribbed and curling horns almost meet at the back of the head, which they touch, the loops of the horns being undercut. The tail, which curls around and rests against the right rump, is also undercut. In the head above the eyes are two small circular depressions, which may have held gems. Figure intact. Color, a grayish waxen hue throughout, with an illusion of translucent quality—perhaps reminiscent of vestigial translucence. Much of the surface coated both lightly and more heavily with grayish gray-white, tawny and reddish patina and earthy incrustation.

Excavated at An Hsi, Chekiang; acquired by the Viceroy Tuan Fang.

Height, 3"; length, 4 $\frac{5}{8}$ ".

1433.

One Jade Image (Yu Yung.) Chou. Chinese.

Standing human figure, carved in the round in soft white jade and wearing flowing robes and a formal headdress. The coat crosses from left to right and the folds of an inner garment appear at the throat, similarly crossed. The hands are folded below the waist, enwrapped in the flowing sleeves, or perhaps in a muff—for the fabric here is seamed by four vertical incised lines, differentiating it from the coat, which is plain and smooth. The skirts flare broadly at the feet. The headdress appears in relief over the brows, with a part in the middle, and in the back two streamers run down and are loosely tied below the shoulders. The headdress leaves in view the large ears of age and wisdom. The features of the face are also large, the eyes (closed) protuberant, the nose bulbous and flattened. The original white color of the jade comes to view in a rubbed spot at the knees, all the rest of the surface being coated with a pale, greenish lemon-yellow patina, with a dull lustre as of weather-worn paint. There is also much earthy incrustation, both gray and white.

Excavated at Lo Yang, Honan; acquired by the Viceroy Tuan Fang.

Height, 10 $\frac{5}{8}$ "; width, 4 $\frac{5}{8}$ ".

Miscellaneous

1434.

One Jade Ornament. Han. Chinese.

Figure of a fish, a carp, carved in the round, in naturalistic swimming attitude, with body and tail curling, but with fins close to its side. The scales are boldly carved by deep incision, the fins are in relief; the large round eyes are made prominent by bold encircling incisions. Three small perforations cross the back just below the great dorsal fin, for suspension as a hanging ornament. Carved of dense, opaque white jade, which now is effectively mottled with black, particularly on the obverse about the head and the dorsal fin. Brilliantly polished. On the reverse, purplish areas back of the head and near the tail, and on the under part of the tail a foreign attachment of bluish slag. On and about the right eye, a black deposit. Tail somewhat chipped on top, near a grayish foreign deposit. Excavated in Shansi; acquired by the late Viceroy Tuan Fang. Length, $11\frac{1}{2}$ "; width, 4".

1435.

One Jade Pei Huang. Han. Chinese.

A girdle ornament semi-circular in shape, all surfaces carved; the jade opaque and brown throughout, with a reminiscent hint of green and of translucence at one point of the top of the arch and one section of the bottom—the brown mottled in tones of maple-sugar brown, nut brown and mahogany brown. The carving is in low relief and incised, and in certain details is pierced, and the outline is carved in scrolled features of the general scheme of decoration, which is the same on both faces of the ornament, the object being treated as a whole in the decorative scheme. Just below the top at the center of the arch are t'ao t'ieh ogre lineaments with incidental scroll details, this section being flanked by highly conventionalized dragon features, with heavy manes incised and scrolled. The corners below the dragon heads are carved as phoenix heads, one of which shows effects of decomposition on one face of the stone. The bills of the birds curve around two circular apertures, and a similar orifice appears near the top of the arch, at the center. Intact.

Excavated at Hsia Hsi, Chekiang; acquired by the Viceroy Tuan Fang. Height, $4\frac{3}{4}$ "; diameter, $9\frac{3}{8}$ ".

Miscellaneous

1436. **One Jade Yu Tseh. Han. Chinese.**

An emblem of authority given by monarchs to ministers; a thin, small, wedge-shaped tablet of translucent white jade, bottom and sides flat, top convex, obverse convex and reverse flat. The pure white of the jade, retained for the most part, is now emphasized by accents of soft seal-brown more or less ramifying, as they follow otherwise invisible or scarcely visible seams of the stone—really having a decorative effect, especially on the obverse. The tablet is in perfect preservation. It is ornamented on both broad surfaces with carving in relief and incised. At the base of the obverse are sea waves leaping against rocks, and at the top are two dragons with the flaming jewel between them and two devices below the jewel, (all in low relief.) In the space between these decorations is an incised inscription of sixteen characters in four columns. On the reverse two dragons face each other at the top and two phoenixes face each other at the bottom, the bodies of both beasts and birds being extended in conventional scroll form along the sides. Within the central space defined as an oblong, there is an inscription of ten characters in two columns, executed in low relief.

Excavated at Sianfu, Shensi.

Height, $5\frac{3}{4}$ "; width, $3\frac{1}{2}$ ".

1437. **One Jade Pi. Chou. Chinese.**

Large disc of dense, heavy opaque jade, seven-sixteenths of an inch thick, with small central orifice bored diagonally from either side, the bores failing to meet with precision. Undecorated; intact. The jade, of dull lustre and soft, evanescent patina, is multi-colored and of marble effect, the general tones, brown, yellowish and olive, relieved by whitish striations. Unimportant nicks may be noted at the edge of one face.

Excavated at An Hsi, Chekiang; acquired by the Viceroy Tuan Fang.

Diameter, $8\frac{7}{8}$ "; of orifice, $1\frac{7}{16}$ ".

1438. **One Jade Pi. Chou. Chinese.**

Heavy disc of opaque dark green jade one-half inch in thickness, the thickness being almost precisely uniform throughout, with central orifice bored diagonally from both surfaces; the bores failed to meet with accuracy, and a shelf one-eighth of an inch wide appears within a segment of the orifice. Without decoration. The rich deep green of the jade body, somewhat variable in tone, is mottled by yellowish-green spots and patches, on one face, which shows also a dusting of gray-white from earth contact; on the opposite face the gray-white coating is more extensive and pronounced, and this face shows at one point a brownish rust-spot. One edge of the disc has been broken away, irregularly, in modern time—probably an accident of excavation.

Excavated in Shansi; acquired by the Viceroy Tuan Fang.

Diameter, $6\frac{7}{8}$ "; of orifice, $1\frac{7}{8}$ ".

Miscellaneous

1439.

One Jade Pi. Han. Chinese.

Large and heavy disc of dense, opaque jade, with central orifice bored conically from one direction only and showing tool marks. Undecorated. The jade is so heavily coated with patina that its original color is not discernible. One face of it is now, as to the greater part, a soft dull brown, the brown of dead autumn leaves, varying in tone; the remainder of this face is about evenly divided between a brownish creamy note and a dull and soft gray-white. On the opposite face the patina is still more dense, the same colors appear but differently and more irregularly distributed, in some places with spot and cloud effects, and there is a small area of sky blue overclouded with white. The disc is intact, save for an area at the edge where the stone has long ago crumbled or been dissolved; this is about two and one-half inches long, and affects one face of the disc, reaching to but not damaging the other.

Excavated at Lo Yang, Honan, by a farmer who sold it to the Viceroy Tuan Fang.

Diameter, 10"; of orifice, $2\frac{1}{4}$ ".

1440.

One Jade Girdle Ornament. Chou. Chinese.

While at casual glance seemingly complete, this ornament of the girdle of monarchs of the Chou dynasty appears clearly upon inspection to be a fragment—a very considerable fragment, albeit a very handsome one. Apparently it has lost about two inches of its length, at some period, which may have been a remote one. The object is a long thin slab of jade—its greater length transverse, in suspension from the girdle—one-quarter of an inch thick at the top and one-eighth of an inch at the bottom; midway there is an expansion of thickness, observable at the ends, to five-sixteenths of an inch; the ends flare lightly, from top toward the bottom. One face is plain, save for a bevel at one (the complete) end and at the bottom; the other face has the same bevels, with the addition of a very slight rounded ridge midway of the body, paralleling the transverse bevel. The former, smooth face, has at the end which retains its complete structure a lightly incised ornamentation of simple lines, vertical and in diagonal cross-hatch. Pierced by two conical perforations near the top—apparently a third and balancing perforation would have come exactly at the place where one end of the object has been severed. In color the jade presents variations of olive notes in an affluence of *nuan*es, with areas of bluish and of gray clouding, and of russet mottling.

Excavated at An Hsi, in Chekiang.

Length, 13"; width (or height), $3\frac{1}{2}$ ".

Miscellaneous

1441. **One Jade Sceptre. Chou. Chinese.**

In the form of a halberd head, both edges sharpened, the point a bit blunt; eight and one-quarter inches back from the point, and continuing thence to the base, both edges are gently rounded, making a handle, and just at the base are slightly cut in, giving short shoulders there. Between these shoulders a smoothly bored orifice three-eighths of an inch in diameter, which interrupts a crude ornamentation of lightly incised transverse lines. On both faces a median ridge traverses the length of the sceptre, and bevels mark the edges from the base to the beginning of the lance-point. About midway, each bevel is crossed by a light relief line. The jade is of two colors, approximately evenly divided by a graceful wave-line, the one a rich ebony-black, the other a delicate olive. It is opaque and of soft, dull lustre. The sceptre is in perfect preservation except for two very slight nicks in the edges and a circular spot of disintegration about one-quarter of an inch in diameter on one surface of the handle.

Excavated at Sianfu, in Shensi.

Length, $12\frac{1}{4}$ "; width, $2\frac{3}{8}$ ".

1442. **One Gilt Bronze Animal Statuette. Han. Chinese.**

Figure of a Fu at full length, fore legs extended before it with spread claws turned downward, and hind legs at full extension behind it but with the feet and claws turned upward. The animal's head is raised to the full; jaws are closed, but lips are parted. The animal wears the traditional collar and bell. Its tail has been broken away, only the stump of it appearing. Hollow-cast, with a central pin one-half inch in diameter extending downward from the under surface of the back and supported by cross-pins at the lower edges of the sides; it is broken off just below the cross-pins. Gold for the most part worn away, and outer surfaces coated with a brown patina and heavy green patina, and earthy incrustation; in the interior the green patina shows a patch of blue and both patina and earth incrustations are heavier.

Excavated in the Pao Chi district of Shensi.

Height, 3"; length, $5\frac{3}{4}$ ".

1443. **One Gilt Bronze Staff Ornament. Han. Chinese.**

Figure of a bear seated on its haunches, hollow-cast as a portion of a staff or rod, the opening at the bottom being a rough and irregular oval, that at the top a finished half-round—with evidence of having been sawn off. Images of bears, as representatives of ferocious species, were worn by ancient generals in sign of bravery. The bear has its mouth wide open, with lower jaw projected toward its right; its paws are on its knees, the left knee higher than the right one. The image was studded with sixteen jewels, of which two of turquoise and a part of a third one of the same material remain in their sockets. Brown, red and dark green patina, and gray earth incrustations.

Height, $2\frac{7}{8}$ "; width, $2\frac{1}{2}$ ".

Miscellaneous

1444.

One Gilt Bronze Ti Liang Yiu. Period unknown. Chinese.

A drinking vessel used in offering sacrifices to the gods. The body of the vessel is capstan-shaped, and at the top is shelved, against an upright ring or projection, over which the cover fits, resting upon the narrow shelf. The cover is cylindrical and deep, with a bold flange one and one-eighth inches from the bottom, above which it takes the form of a flattened dome, surmounted by a knob finial. The finial may be animalistic in design but it is so encrusted that the details are obscured. The body of the vessel is suspended within a fixed bail handle which has the general form of an almost rectangular rustic arch, of slender members. Crowning the arch is a carved and pierced finial having the general form of the *ju-i* sceptre-head; where the uprights of the arch attach to the body of the vessel—at its rim—there project at either side relief finials resembling the finial of the cover dome, and below these the drops of the handle are pierced transversely, for loose rings which have vanished. Silvery and reddish-brown patina and dense green patina, with thick grayish earth accumulations. Excavated in Shansi; obtained by the Shantung connoisseur Chen Kai Chi of Wei Hsien. Height, $5\frac{3}{4}$ "; width, 3"; height of cover, 2"; diameter of cover, $2\frac{3}{8}$ ".

1445.

One Bronze Water Dish. Han. Chinese.

The aspect of this vessel where its surface comes to view amid the accumulations of burial suggests that it was gilded, again that it was silvered, both silver and golden notes appearing, as well as notes of fine bronze. The dish is shallow and ovoidal with low and broad circular foot, and a broad channeled ring beneath its narrow and lightly everted lip. On the exterior sides are three animal-head loop and loose-ring handles, the heads in low relief and each exhibiting four small sockets showing that it was originally jeweled. Patina brown, blue and blackish, with dense areas of green, and brown and yellowish earth accumulations. Formerly owned by Chen Kai Chi, a collector of Wei Hsien in Shantung. Height, $1\frac{7}{8}$ "; diameter, $3\frac{7}{8}$ ".

1446.

One Gilt Bronze and Shell Paperweight. Han. Chinese.

Fashioned as a bronze and gilded tortoise, with upper body cut away and replaced by a "cowrie"—a gourd-shaped shell of yellowish-brown surface mottled with dark seal-brown spots and having in coloring a suggestion of a turtle-shell—the shell being held in place by an arch of the tortoise's neck and its up-curved tail. In the time of the Three Dynasties the "cowrie," a rarity, was used as money, and later came to be mounted with the auspicious adjunct of the long-lived tortoise, and used in the palaces as a paperweight. The outer skin of the shell is worn away somewhat, on the right hand side near the tail. Excavated in Shansi; acquired by the connoisseur Chen Kai Chi of Wei Hsien, in Shantung. Height, $2\frac{3}{8}$ "; length, $4\frac{3}{8}$ ".

Miscellaneous

1447.

One Gilt Bronze and Shell Ornament. Han. Chinese.

Modeled in the form of a stag, squatted upon the ground with head erect, all this in bronze, gilded, the body of the animal being cut away and replaced by a "cowrie," a yellowish, brown-spotted shell which in the time of the Three Dynasties was used as money. The shell is held firmly in place by the backward-reaching antlers of the stag. The animal's hair is represented by incised lines. The outer skin of the shell has in various places disintegrated and worn away. There is no metal bottom to the ornament, and the form of the shell may be observed below. Brown, black, gray and dense green patina, and gray earth attachments.

Excavated at Sianfu, Shensi.

Height, 2"; length, 4".

1448.

One Gilt Bronze Inlaid Clasp. Han. Chinese.

Conventional form; a heavy piece of metal one and one-half inches broad and rounded at the top, tapering then as it sweeps downward in a long and graceful outward curve to a width of one-quarter of an inch, and recurving then, still outward, into a short loop which finishes with a small dragon-head. The under surface is slightly concave, transversely, in the broader portion, and two and one-quarter inches from the top supports a round, flat button. The outer surface is divided longitudinally into three sections, each slightly concave, and all of them are deeply incised with conventional geometric designs and ideographic motives, and inlaid with turquoise. A considerable part of the turquoise has vanished. The outer metal surface for the most part retains its gilding, and elsewhere shows brownish patina and incrustations. The under surface is covered with a thick dark greenish patina, and near the button has earthy attachments.

Excavated in Shansi.

Length, 13¼".

1449.

One Gilt Bronze Pu Sheo (Door Plate.) Han. Chinese.

A circular dome-shaped object of bronze, the metal three-sixteenths of an inch in thickness at the base, the dome springing from a three-eighths inch shelf that rises from a broad basal flange. The dome is pierced with three apertures of *ju-i* head form and three groups of five small circular perforations each, all outlined further by incised lines, and it is pierced also near the center of the top with another small orifice. In addition it is decorated with floral scrolls. Purple-brown patina, dense green patina, and thick earth deposits—the green and the earth especially heavy on the under surface.

Height, 2"; diameter, 6⅜".

Miscellaneous

1450. **One Gilt Bronze Door Plate. Han. Chinese.**
A thin bronze disc, modeled with a narrow border of indefinite design at its edge, within which appears a circle of bold bosses, the circle defined at either side by ridges; from here the center of the disc is modeled as a dragon's head, *repoussé*, the mouth open and the metal within it pierced with a transverse oblong aperture (for the door-pull). Black, red and green patina and a faint dusting of earth, on the obverse; on the back, dense accumulations of bluish-green patina and brown and yellow-gray earth.
Excavated at Sianfu, Shensi; acquired by Chen Kai Chi of Wei Hsien.
Height, $\frac{3}{4}$ of 1"; diameter, $4\frac{3}{16}$ ".
1451. **One Gilt Bronze Ornament. Han. Chinese.**
A thick and heavy solid disc of bronze, all surfaces gilded; the under surface is very slightly concave, the upper surface is modeled with a bold relief design which is much obscured by patination, but the features of two dragons can be distinguished. In addition to the modeling, the design on this surface is also incised. Thin rust-brown and black, and thickly encrusted green patina.
Excavated in Shansi.
Height, $\frac{1}{2}$ of 1"; diameter, $2\frac{3}{8}$ ".
1452. **One Gilt Bronze Ornamental Garment Weight. Han. Chinese.**
A solid and heavy disc of bronze, wholly gilded, the reverse surface slightly concave, the convex obverse modeled with a dragon design which however is much obscured. Brown, reddish and dark green patina, but with the gold preserved on the greater part of both surfaces. Used by court ladies, whose costumes in ancient times were light and floating.
Excavated in Shansi; acquired by Chen Kai Chi of Wei Hsien.
Height, $\frac{1}{2}$ of 1"; diameter, 2".
1453. **One Gilt Bronze Animal Statuette. Han. Chinese.**
Solid casting of a figure of a fabulous animal, seated on its haunches, fore-feet firmly planted on the ground a little way apart, head raised, with mouth slightly opened and eyes looking upward. The eyes are protuberant, and above them horns modeled in low relief curve to the back of the head, the sides of which below the horns have incised decoration, the decoration differing slightly in design on the two sides. The top of the head has at the back two horns, one back of the other, as in the two-horned rhinoceros. The body is slender, with bold ribs, and pronounced hollows between them. The tail, in bold relief and undercutting, resembles the tails of the conventional Fu and is boldly incised with parallel lines. The gilding is largely preserved, and the worn surfaces show a soft golden-bronze patina, blackish and slightly greenish patina, iron-rust patina and very slight earthy adhesions. A small defect appears under one hind foot.
Excavated in Shansi.
Height, 4"; extreme length from nose-tip to rump, $4\frac{3}{4}$ ".

Miscellaneous

1454.

One Pair Gilt Bronze Animal Statuettes. Han. Chinese.

Figures of bulls, recumbent, with heads up and tails curled over their rumps; on flat pedestals or double plinths. The head of one bull is turned to its left, that of the other to its right. Gilding considerably worn away, and replaced by brown patina. In one of the pedestals a small perforation, at the side of the bull's left fore leg. These statuettes were kept in the ancient palaces in recognition of the importance of agriculture, the bull being indispensable to the Chinese art of cultivation of the soil.

Excavated in Shansi.

Height, $1\frac{1}{4}$ "; length, $1\frac{3}{4}$ ".

1455.

One Pair Gilt Bronze Ornaments. Han. Chinese.

In form of a bear's head and forepaws resting upon the knees of his hind legs; the two ornaments are alike. The heads are hollow-cast, except that the noses are filled or solid, and back from the noses projects from each a prong, for insertion in or fastening to wood or other material (one prong in part broken away). The legs are modeled in the round and are solid. Gilding of both ornaments partly worn away; one largely covered with brown and green patina, the other shows less patina and chiefly brown, but its gilt surface tends to orange hue in contrast to the yellow gold of its companion. Both have grayish earth accumulations within the heads.

Height, $1\frac{7}{8}$ "; width, $1\frac{1}{8}$ ".

1456.

One Gilt Bronze Bowl. Han. Chinese.

Shallow ovoidal form with a low circular foot of goodly diameter, and a flat and rather broadly expanding rim; the metal is thin. Body girdled by a flat band in low relief, having a ring or flattened ridge about its center; at opposite sides of this band, two animal-head handles in relief, with loops for rings. The exterior, otherwise, is plain. The upper surface of the rim is incised with a conventional scroll, and the inner surface of the bowl is decorated throughout, also by light incision. Just below the rim and again surrounding the depressed medallion of the bottom are borders of slender lance-point design, and the intervening body surface as well as the bottom medallion are occupied by conventional scrolls. These scrolls are of broad-band type, and particularly in the bottom seem as though they have been alternately silvered, for they appear alternately of golden-bronze hue and somewhat grayish, as of darkened silver. Variable bronze and gold and silvery patina, with denser green patina which is spotted with blue, also gray and rust-colored earthy attachments.

Excavated in Shansi.

Height, $1\frac{7}{8}$ "; diameter, $6\frac{1}{2}$ ".

Compare with S. I. 1381, very similar in form and design.

Miscellaneous

1457.

One Silver Bowl. Chou. Chinese.

Shallow ovoidal body of graceful form and proportions, with lightly everted rim. If it had a formal foot, or handles or decorations of any sort, all alike are obliterated in the dense, thick and heavy turquoise-green aerugo which covers by far the greater part of both exterior and interior surfaces. This is further incrustated with gray and yellow earth accumulations, on both surfaces. Where the metal comes into view, it is in some areas of the natural silver hue, other areas are speckled with a black patina in *soufflé* effect, and the patina on still others is of the mirror-black type.

Excavated in the Pao Chi district of Shensi; procured by the Shantung connoisseur Chen Kai Chi, of Wei Hsien.
Height, 2"; diameter, $7\frac{3}{8}$ ".

1458.

One Silver Wine Vessel (Ti Liang Yiu.) Chou. Chinese.

A semi-globular or deep cauldron-shape bucket, swung in a semi-circular bail handle which passes through upright loops springing from the sides at the rim, the handle recurving at the outer sides of the loops and its ends slightly enlarging in what may have been dragon-heads—but they are too heavily encrusted for identification. The loops, which are above the rim, have flat straps or extensions downward which first expand and then are drawn to a point, these being fastened to the sides of the bucket by two rivets each. Both interior and exterior, and also the loops and the handle, are heavily encrusted with a dense turquoise-green aerugo and with grayish earth. Where the metal comes to view it shows in some places a silvery note, but in most areas a black and smooth patina which occasionally reaches the mirror quality. Used by the ancients as a wine vessel when sacrificing to the earth.
Height, $4\frac{1}{8}$ "; with handle raised, $7\frac{1}{4}$ "; diameter at rim, 5".

1459.

One Silver Rabbit Tally. Han. Chinese.

The half of a tally or objective pass-word, a longitudinal one-half of a figure of a rabbit, with an incised ideographic inscription on its back at the spinal line, the characters also appearing only one-half each. These tallies were used as passes to and from the Imperial palace, one-half being retained by the guardian or keeper, the other given in possession to the person who was to enter or leave. The rabbit is seated on the ground on all fours, with head up and ear erect. It faces the left. It is wholly or partly hollow-cast, the weight indicating either a partial solidity or loading, but the interior as visible is wholly filled with patina and earthy incrustation—gray, dark brown, green and iron-rust yellow. The exterior shows the same colors but the patina and incrustation are thin, and the silver surface comes largely into view; within the ear are touches of red.
Height, $1\frac{7}{8}$ "; length, $2\frac{7}{8}$ ".

Miscellaneous

1460.

One Gilt Bronze Buddhistic Image. The Six Dynasties. Chinese.

A statuette on a large and fixed base, with a detachable halo. Standing figure of a Buddhist deity, barefoot and in full flowing robes, with high headdress, perched upon a circular throne of the lotus type but without lotus indication, as it is undecorated; this throne in turn rests upon an oblong base, in each of whose lower sides an oblong opening is cut, and the base is supported on an open oblong pedestal having four angular legs, their surfaces broad. The features of the deity have a benevolent, smiling expression, the right hand is held out in front of the waist, palm outward and bent upward from the wrist, and the left hand is held palm outward and bent downward from the wrist; the robes are modeled in relief. A conventional halo, deeply incised, attaches to the back and is removable. On the two sides and the back of the legs of the pedestal are inscriptions, incised, indicating that the image was made by a certain son of a well-to-do family and dedicated to the gods for the speedy restoration of his parent, suffering from a serious illness. The top edge of the front of the pedestal has a diapered border, incised. Where the gold has disappeared, a brown, black and red patina, and at the back of the image earthy attachments. Height, $6\frac{7}{8}$ "; with halo, $8\frac{7}{8}$ "; height of halo, 5"; width of halo, $2\frac{3}{8}$ "; width of pedestal, 3".

1461.

One Gilt Bronze Armor Ornament. Han. Chinese.

A tiger-face, in *repoussé* modeling and pierced, fashioned of a relatively thin plate of bronze; used as a part of the coat of mail of ancient warriors. Where the metal comes to view, which is in restricted areas of the superior surface only, it wears a warm brown patina with a limited display of the gilding; elsewhere on both surfaces there is a very thick and heavy green and bluish incrustation, with grayish earth attachments. Excavated in Shensi. Height, 6"; width, $6\frac{1}{8}$ ".

Miscellaneous

1462.

One Iron Musical Instrument. Tsing (Chin). Chinese.

"The Harp of Tai Kuei". A long, slender and rather thin hollow iron box, all sides uninterrupted by apertures except the bottom, which in its median line is cut by two oblong openings, one eight and one-quarter inches long and five-eighths of one inch wide, the other three and one-half inches long and one-half of one inch wide. The shape of the instrument resembles as much as anything else an exaggeration of a crocodile's nose. At the back or head it is seven inches wide, and at the tip five inches wide. The bottom is flat and the top is lightly arched, transversely; the depth of the body at the top of the arch at the head is two and one-eighth inches, and at the tip one and one-half inches. The sides show four long indentations, two near the head and two near the lower end, and the tip is molded with a capping in light relief, to clear the strings from the metal of the sounding portion. Three inches from the head the body is crossed by a bridge, a part of the structure, three-eighths of an inch high and one-half an inch wide. Under the head are two scrolled feet one and one-half inches long, and under the lower body, thirteen inches from the foot, two circular feet which are inlaid with jade medallions incised with Shou characters. The strings, seven in number, attach to these lower feet, pass under and over the tip and over the bridge, behind which they pass downward again through small individual perforations to a transverse channel in the bottom where they attach to keys of carved white jade finished with long blue silk tassels. The metal wears throughout a rich warm brown patina, modified by rust spots and sundry light incrustations. On the bottom, near the head, is an incised inscription reading: Shuan Siao Ti Mao—signifying that the instrument would produce sounds as of a galloping ironshod horse in the evening of a frosty day. Near the lower feet are two seals incised by Feng Chi when the instrument was in his possession during the Sung dynasty. Near the lower seal there is a small perforation at one edge, apparently where a pin has come out.

Tai Kuei, a noted harpist but a man opposed to autocratic ideas, was once sent for by the Prime Minister, according to legend, to play some selections at the palace; instead of complying, he threw away his valuable instrument, in the presence of the messenger, with the remark that he was no actor whose services could be bought.

Length, 46".

1463.

One Small Jade Object of Worship. Wei. Chinese.

In the form of a small rectangular monument, the upper four corners of which are beveled concavely. The Buddha is carved in very low relief, on one of its upright surfaces and the other three surfaces are covered with incised inscriptions pertaining to Buddhism, the Emperor and the reasons for having made this imperial sacred object. The under surface of base is also inscribed, one edge and corner is broken. Jade cream color with stratas of dark gray containing silvery particles in it.

Height, $2\frac{9}{16}$ ". Base, $1\frac{1}{2}$ " square.

Miscellaneous

1464.

One Lacquer Table. Ming. Chinese.

Top circular and heavy, crowning a shallow drum, or low cylindrical section, which is based upon a broad ogee molding resting upon an expanding skirt, which in turn is supported on five tall cabriole legs. Perimeter of top convex. The cylinder or the drum is pierced laterally by five long and narrow apertures, between each two of which is a pilastered section whose rectangular enclosure is decorated. The skirt is scrolled, and its edge molded, the molding being continued from the skirt-edge down the sides of the gracefully curving legs to the feet, whose upper surfaces are carved in relief in animalistic design of dragon derivation. The whole is painted in vermilion lacquer, which for the most part is now blackened from incense, smoke, age, and the accumulations of time and use—its dark surface having the rich quality of a soft patina. This aspect is much prized in the Orient, especially by the Japanese, and it makes an equal appeal to the sympathetic eye of the Occident. The surface, aside from this patinated enrichment, is in the language of the West crinkled, or marked as the Japanese have it by *danmon* (air-cracks), which add to rather than detract from its venerable charm. Vestiges may be discerned on the legs and skirt of an original dragon decoration in gold—almost completely vanished—and on the cylinder appear survivals of a conventional floral ornamentation, better preserved under the shelter of the top. The table is firm and intact, but shows in a few places small chippings, dents, and surface cracks. These tables were used in temples, for support of gong or incense-burner before the altar.

Height, $32\frac{5}{8}$ ".

Diameter of top, $20\frac{3}{8}$ "; greatest diameter, 25".

Miscellaneous

1465. One Manuscript of Deuteronomy and Joshua. Early Fifth Century. Greek.

Written on fairly thick parchment of sheepskin and goatskin (mostly goatskin), which, while preserving its strength, has wrinkled and hardened with age and exposure, so that the leaves will never again be flat and smooth; in dark brown ink which has faded rather unevenly. The manuscript consists of one hundred and two leaves, or two hundred and four pages, of which two hundred and one are written—there are two blank pages at the end of Deuteronomy and one at the end of Joshua. At the bottom the leaves are considerably decayed.

The largest leaves are $12\frac{1}{2}$ " in height by $10\frac{1}{4}$ " in width, and the smallest are $11\frac{3}{4}$ " in height by 10" in width.

1466. One Manuscript of the Psalms (Psalter.) Early Fifth Century. Greek.

Written on parchment of sheepskin and goatskin (the leaves of goatskin predominating) the leaves of which are fragmentary, having considerably decayed away; in dark brown ink which has faded but little in the undecayed portions. Where the parchment has decayed so much as to almost become black, the ink has become white.

The manuscript consists of one hundred and seven leaves or fragments of leaves, and the fragments belonging to each leaf have been assembled and are kept in separate envelopes. One envelope also contains a rather thick hardened piece of parchment which was removed from the lower corner of the manuscript by Professor Sanders at the time of separating the leaves of the manuscript, and two other envelopes contain many small fragments of the front binding of the manuscript. Between paper covers are some papyrus fragments of the last leaf and rear binding of this manuscript.

The largest leaves are approximately $13\frac{1}{2}$ " in height by $9\frac{3}{4}$ " in width.

1467. One Manuscript of the Four Gospels. Early Fifth Century. Greek.

Written on parchment of medium thickness of sheepskin and goatskin (mostly sheepskin) which has yellowed badly with age, in dark brown ink.

The manuscript consists of one hundred eighty-seven leaves, or three hundred seventy-four pages, of which three hundred seventy-two are written—there are two blank pages at the end of John. The presence of thick board covers prevented the decay from affecting anything except the edges of the leaves, so the text is everywhere legible.

These board covers are wooden panels, beveled on the outer and inner faces at top and bottom, and also on the sides in the case of the outer faces.

Metal chains are attached to the upper outer corners of the covers. The figures painted on the covers are the four Evangelists, depicted in the order in which their gospels appear in the Manuscript, Matthew and John on the left cover, and Luke and Mark on the right. John's figure is almost entirely erased.

The largest leaves are $8\frac{1}{4}$ " in height and $5\frac{1}{16}$ " in width, while the smallest measure 8 " x $5\frac{1}{8}$ ".

The covers measure approximately $8\frac{3}{8}$ " x $5\frac{5}{8}$ ".

Miscellaneous

1468. One Fragmentary Manuscript of the Epistles of Paul. Sixth Century. Greek.

Written on good thin parchment in brown ink. Titles and some first lines in red. The manuscript is in a most decayed condition. The first fifteen quires have entirely disappeared, and of the remaining twelve only the tops of the leaves are preserved. The total number of legible leaves is eighty-four, giving one hundred sixty-eight fragmentary pages of which the last is blank and two are illegible. In most of the fragments parts of nine lines can be read. Most of the fragments measure about six inches by four inches and are rather irregular in shape. The largest leaves are $6\frac{1}{2}$ " by $4\frac{1}{2}$ ", and the smallest 2" square.

Note: Fragments are contained from all of the Epistles of Paul except Romans. The manuscript originally contained Acts and the Catholic Epistles also, but not Revelation.

1469. One Small Manuscript—a large portion of the Psalter. Fifth Century? Coptic. Fayyûm. (Known as Manuscript No. 1 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)

Written in large hand on parchment mostly or entirely of goatskin, the edges of which have been reduced to carbon by decay; in dark brown ink.

The manuscript consists of one hundred twenty-six fragmentary leaves, and the fragments belonging to each leaf have been assembled together and are kept in one hundred twenty-six envelopes. The largest leaves are approximately $2\frac{1}{2}$ " by $2\frac{1}{4}$ ".

1470. One Manuscript—part of a homily on the Virgin. Fifth Century? Coptic. Fayyûm. (Known as Manuscript No. 2 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)

Written in Esneh on thick parchment of skin, which has yellowed with age; in dark brown ink.

The manuscript consists of eight leaves, or sixteen pages, all of which are written.

The leaves measure approximately $12\frac{1}{2}$ " in height, by $10\frac{1}{4}$ " in width.

1471. One Manuscript Fragment—a portion of Matthew. Fifth Century? Coptic. Fayyûm (Known as Fragment No. 2 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)

Written in a large hand on both sides of a parchment of skin, which has become crumpled, stained, and yellowed with age; in dark brown ink.

Height, $3\frac{1}{2}$ "; width, $4\frac{3}{4}$ ".

Miscellaneous

1472. **One Lot of Seven Illegible Manuscript Fragments. Fifth Century? Coptic. Fayyûm. (Known as Fragment No. 3 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on thick parchment of skin, which has become badly crumpled, stained and yellowed with age; in dark brown ink. The manuscript fragments consist of three large leaves and four small pieces, having originally two columns of writing in a large, neat, Fayyûmic (?) hand. In its present state the parchment is too badly crumpled to permit decipherment. The largest leaf measures approximately $9\frac{1}{2}$ " in height, by 9" in width.
1473. **One Illegible Manuscript Fragment. Fifth Century (?) Coptic. Fayyûm. (Known as Fragment No. 4 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on parchment of skin, badly worm eaten; in dark brown ink. "Fragment No. 4" is of a fly-leaf with pen-trials. Height, 6"; width, 4".
1474. **One Unintelligible Manuscript Fragment. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 5 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on both sides of a thin parchment of skin, badly worm eaten, having upon one side a half cursive, very black hand, and upon the other a pale, slanting hand, unintelligible. "Fragment No. 5" is a fragmentary single leaf. Height, 8"; width, $3\frac{1}{2}$ ".
1475. **One Lot of Two Unintelligible Manuscript Fragments. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 6 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on parchment of skin, which has become stained and yellowed with age; in dark brown ink. "Fragment No. 6" consists of two small pieces with a very defective text, possibly magical. Unintelligible. Height of each piece, $3\frac{1}{4}$ " and $2\frac{3}{4}$ "; width of each piece, 2" and 3", respectively.
1476. **One Lot of Three Illegible Manuscript Fragments. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 7 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
"Fragment No. 7" consists of three pieces papyrus binding bearing letters in a large hand; in dark brown ink. Illegible. Size of largest piece, $2\frac{3}{4}$ " x $1\frac{1}{2}$ ".
1477. **One Illegible Manuscript Fragment. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 8 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
"Fragment No. 8" is a parchment leaf from the inside of a book cover. It has a rude portrait of Christ (?), and an inscription of which one may still trace letters, in dark brown ink. Height, $9\frac{1}{2}$ "; width, $8\frac{1}{2}$ ".

Miscellaneous

1478. **One Manuscript Fragment. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 10 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
A magical text written on one side of a parchment of skin, which is considerably worm eaten; in black ink.
Height, 8"; width, 13".
1479. **One Piece of Parchment, once part of a Book Cover. Illegible. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 11 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Size, $5\frac{1}{4}$ " by $1\frac{3}{4}$ ".
1480. **One Small Illegible Piece of Parchment, bearing an early Hand, Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 13 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written in large hand on one side of parchment of skin; in dark brown ink.
Height, $1\frac{1}{4}$ "; width, $3\frac{1}{2}$ ".
1481. **One Manuscript consisting of Fifty Sheets on Paper, written in the Arabic Language, in Hebrew Characters, supposed to be Correspondence.**
The sheets vary in size, the largest being 46" in height, by $6\frac{1}{4}$ " in width.
1482. **One Lot of Papyrus Manuscripts, in Greek.**
1483. **One Lot of Three Manuscript Fragments, bearing a small portion of the Psalter. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 1 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on parchment of skin, stained and yellowed from age, in a small, beautiful, ancient hand; in dark brown ink.
The largest piece measures $3\frac{3}{4}$ " in height, by $3\frac{1}{4}$ ".
1484. **One Lot of Two Small Illegible Manuscript Fragments. Fifth Century (?). Coptic. Fayyûm. (Known as Fragment No. 12 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on parchment of skin, badly crumpled, stained and blackened from age, in small hand; in dark brown ink.
Size of each, $2\frac{1}{2}$ " and $2\frac{1}{4}$ " by 3" and $2\frac{3}{4}$ " respectively.
1485. **One Lot of Eleven Small Illegible Manuscript Fragments. Psalter (?). Fifth Century (?). Coptic. Fayyûm. (Known as Fragments Nos. 14, 15, and 16 of "The Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written on parchment of skin, stained, blackened and yellowed from age, in dark brown ink.
The largest piece measures $4\frac{1}{4}$ " in height, by 3" in width.

Miscellaneous

1486.

Two Miniatures from a Manuscript of St. John Climacus who was born about the year 525 A. D. and died about 600 A. D. Date of Miniatures about 1130 A. D. Byzantine. Place of origin, the Monastery of St. John the Baptist in Constantinople.

A: Portrait of St. John Climacus.

Painted on parchment, in colors and gold.

St. John is clad in a tunic and the Eastern Monastic cape, and sits on a cushioned bench; on his lap he holds a portable desk on which he writes, and before him stands his writing-table, with support terminating in little knobs. On the table an ink-well and phial of minium, the indispensable red ink used in titles and initials. In the background is his monastery of Mt. Sinai, represented by a rectangular enclosure whose entrance is marked by a gate-tower of enormous height crowned by a windowed drum and dome. The balcony surrounding the tower above the gate-way is here turned by a false perspective into the segment of a circle. Inscriptions to right and left of the figure of St. John read: "St. John of the Ladder."

The miniature has been cut out of its original page along the red border, which surrounds the miniature, and pasted on a paper backing.

Height, $6\frac{3}{4}$ "; width, $4\frac{1}{4}$ ".

B: The Heavenly Ladder.

Painted on parchment, in colors and gold.

St. John the Climacus stands before his monastery holding a book in his left hand and pointing with his right, the fingers of which are arranged in the form of the "Greek benediction," to the edifying spectacle of the Ladder, on which two monks are making their way to Heaven. The ground of the miniature to the left of the Ladder was originally covered with a light blue wash, shading into green at the top. To the right of the Ladder the brown color was originally dark blue green. Spots along the border to the right are later splotches of color which have accidentally stuck to the leaf.

The miniature bears a colophon and the signature of the scribe to the left of the Ladder and an inscription to the right of the Monastery. This miniature must have been the final one of the manuscript.

Height, $6\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

Miscellaneous

1487.

Eight Miniatures from a Manuscript of the Gospels. Date of the Miniatures between 1150 and 1200 A. D. Byzantine.

Folio I. $10\frac{5}{16}'' \times 7\frac{1}{2}''$.

Recto: "Portrait of St. Mark."

Painted on parchment in colors and gold.

This painting is clearly the initial miniature of the Gospel of Mark.

Mark is clad in blue tunic and violet pallium seated on a chair set before a rectangular house with gilded roof and gray-blue façade, traces of color remaining on beard show that the color of his hair was dark. His feet rest on a golden foot-stool. Before him stands his writing table, on which is set a lectern, and the Evangelist, with an indeterminate gesture of his right hand, places a written page on, or withdraws it from the lectern. On his knees rests the open book of his Gospel, inscribed with a partially obliterated text. Remnants of letters are also to be seen on the leaf which Mark holds in his right hand. In the field of the upper part of the page portions of an inscription which contained the name NAPKOC. A bird is perched on one leg on the upper right-hand corner of the lectern and with the other leg supports an open book. A red border surrounds the miniature.

Height of miniature, $7\frac{1}{4}''$; width, $5\frac{11}{16}''$.

Verso: Index of selections of the Gospel of Mark.

Folio II. $10\frac{5}{16}'' \times 7\frac{1}{2}''$.

Recto: "Descent from the Cross."

Painted on parchment, in colors and gold.

This painting is the final illustration of the Gospel of Luke. The upper transverse piece of the Cross represents the *titulus* which Pilate placed above the head of the Crucified; *Iesus Nazaremus Rex Iudaeorum*. Christ's feet rest as usual upon the *suppedaneum*. Joseph of Arimathea, standing on a stool, clasps the dead body of the Lord. To the left stands Mary Magdalen and the Virgin, who stands like a statue on a pedestal, and presses the hand of her dead Son to her cheek. Nicodemus climbs a step-ladder and removes the nail from Christ's left hand, while the beloved Disciple below bends above the *suppedaneum* to wipe the blood from the feet of his Master.

A red border surrounds the miniature.

Small portion of upper right hand corner is missing and parchment has been replaced with paper.

Verso: "Portrait of St. John," with Index to his Gospel.

Painted on parchment, in colors and gold.

This portrait of St. John with the index constituted the initial page to his Gospel.

John is seated, in this miniature, in much the same surroundings as Mark is in his miniature. The background, originally gold, contains a fragmentary inscription in red. The writing desk, lectern and foot-stool are in gold with black lines. The ground-strip is gray-blue, which seems to have been also the color of the Evangelist's pallium. The figure of John, however, has lost practically all of its color. Behind him is a rectangular building in violet, and to the right of the picture is a square tower in violet, gray-blue and green. An open book lies upon the lectern, inscribed with letters in red, portions

(Continued on next page)

Miscellaneous

1487. (Continued)

of which still survive. A human half-figure holding a half-opened book stands on the top of the lectern.

A red border surrounds the miniature.

Small portion of upper left hand corner missing, and parchment has been replaced with paper.

Height of miniature, $4\frac{9}{16}$ "; width, $5\frac{1}{16}$ ".

Folio III. $10\frac{1}{8}$ " x $6\frac{3}{4}$ ".

Recto: "Descent into Hell."

Painted on parchment in colors and gold.

This miniature is without much doubt the first after the initial page of John's Gospel, for this is the position regularly occupied by the Descent into Hell. Christ raises the kneeling Adam from his sarcophagus tomb, and strides across the gates of Hell. Eve stands beside Adam, and to the right the figures of David and Solomon can be discerned.

A red border surrounds the miniature. Considerable of the upper right hand portion missing.

Verso: "The Doubting of Thomas."

Painted on parchment, in colors and gold.

This miniature is the second illustration of the Gospel of John. The ground strip is green, and the field of the miniature, as well as the doors behind Christ, was originally gold. Traces of the same color remain upon the reddish-brown priming of the tunic worn by Christ, over which is draped a blue pallium. The disciples wear blue and violet tunics and pallia with an alternating distribution of the colors. Above the doors, against which is outlined the figure of Christ, and the slanting roof to the right, is the remnant of an inscription in red letters. The disciples are grouped in the spaces under the sloping roofs to right and left, Peter heading the group to the right, while Thomas on the other side steps forward and places his finger on the wound the Saviour has uncovered by raising His right arm.

A red border surrounds the miniature.

Considerable of the upper left hand portion missing and several holes in the miniature.

Height of miniature, $7\frac{7}{8}$ "; width, $5\frac{5}{8}$ ".

Folio IV. 10 " x $6\frac{7}{8}$ ".

Recto: "Christ and the Holy Women."

Painted on parchment, in colors and gold.

The ruined condition of the miniature makes it difficult of interpretation until compared with a better preserved example. The figure of Jesus is larger in proportion to the size of the women. The Saviour's tunic is painted in with a yellow wash, originally overlaid with gold. His pallium was blue. The woman kneeling to the right wears a reddish garment. The background was originally gold, the ground strip with the usual green, and the green cones to the right and left are the remains of trees—very conventional trees—which indicate the Garden of the Holy Sepulchre.

A red border surrounds the miniature.

Several holes in miniature, and considerable of the upper right hand corner missing.

Height of miniature, $7\frac{7}{8}$ "; width, $5\frac{5}{8}$ ".

Verso: "Madonna and Saints."

Painted on parchment, in colors and gold.

(Concluded on next page)

Miscellaneous

1478. (Concluded)

A charming figure of the Madonna stands on a low pedestal, holding the Child on her left arm, and flanked by two Bishop Saints carrying books, whose identity in view of the condition of the miniature, it would be useless to determine. The Virgin originally wore a violet mantle above her undergarment, which is drawn over her head in a veil. The Bishops on either side also have violet pallia, and their small *omophoria* or stoles show traces of black and gold. The Virgin apparently holds the Child with both hands and bends her head to His in a graceful attitude of motherly solicitude.

Red border surrounds the miniature.

Several holes in miniature, and considerable of the upper left hand corner is missing.

Height of miniature, $6\frac{5}{8}$ "; width, $5\frac{3}{4}$ ".

Folio V. $10\frac{1}{4}$ " x $6\frac{1}{2}$ ".

Recto: "Two Saints." (John the Baptist and the Virgin?)

Painted on parchment, in colors and gold.

The miniature contains the remains of a group of two Saints. There is so little left of the painting that the identity of the figures is hard to determine, but it seems likely that it represents St. John the Baptist and the Virgin. The irregular outlines of the garment worn by the figure on the left indicate the mantle of skins characteristic of the Baptist, and the figure to the right is dressed, so far as can be determined, like a woman, but conjecture is futile in the face of the ruined condition of the painting.

Red border surrounds the miniature.

Several holes in miniature, and most of the upper half of same is missing, and the parchment has been replaced with paper.

Height of miniature, $6\frac{3}{16}$ "; width, $5\frac{1}{4}$ ".

Verso: There is no miniature on the *verso* page.

The five parchment leaves on which the preceding eight miniatures are painted were torn from the original binding of the manuscript.

1488.

One Manuscript Fragment. Cyril of Alexandria. 8th or 9th Century. Greek.

Written on one side of a parchment of skin crumpled and somewhat yellowed from age. The letters are in a large hand, in dark brown ink.

Height, $9\frac{1}{4}$ "; width, 6".

Miscellaneous

1489. **Three Manuscript Fragments from the Gospels of Matthew, Luke and John. Greek.**
A: Manuscript leaf "185" containing a portion of the Gospel of Matthew.
Written on one side of the thick parchment of skin yellowed from age, in a large hand; in red and dark brown ink.
Height, $10\frac{1}{2}$ " x $7\frac{1}{2}$ ".
B: One Manuscript fragmentary leaf containing portions of the Gospels of Matthew and Luke.
Written in a large hand on both sides of a thick parchment of skin yellowed by age; in a faded brown ink.
Height, $8\frac{3}{8}$ " x $5\frac{1}{4}$ ".
C: One Manuscript leaf containing portions of the Gospels of Matthew and John.
Written on both sides of a thick parchment of skin yellowed by age; in red and dark brown ink.
Height, $10\frac{1}{4}$ " x $7\frac{5}{8}$ ".
1490. **Two Manuscript Fragments, now separated but once a double leaf of a Quire—perhaps the two hundred seventeenth of an eight leaved quire. Fifth Century? Coptic. Fayyûm. (Known as Fragment No. 9 of the "Coptic Psalter in the Freer Collection," edited by William H. Worrell.)**
Written in small hand on both sides of thin parchment of skin; in black ink.
Heights, $3\frac{1}{8}$ " and $3\frac{3}{8}$ "; widths, $2\frac{11}{16}$ " each.
1491. **One Small Papyrus Manuscript. Probably 4th Century. Greek.**
Approximately thirty pages, some fragmentary, containing portions of the Greek text of the Minor Prophets.
Condition—extremely fragile.

Miscellaneous

1492. **One Miniature, The Emperor Jehāngīr in his Diwan-i-Khas, or Hall of Private Audience, by an Unknown Artist. Indian. Mogul.**

Painted on paper in color.

A large white hall or terrace, at the center of which sits the Emperor Jehāngīr in red and gold, on a rug under a flat canopy held at the four corners by long silver standards. Behind him in white are eight attendants; in front of him a man sits, with whom he converses; who is also in white with pinkish turban. To his left, six women musicians in brilliant colors. Intense yellow-green bushes between terrace and palace, and beyond the river, ranges of green and blue mountains. At the bottom of picture is a square pool and fountain, and on each side, a border of water with bird and fountain repeating design.

Same red used throughout the picture.

Flat border of pink with red lines.

Mount yellow.

Height of painting, $10\frac{1}{16}$ "; width, $12\frac{7}{8}$ ".

1493. **One Miniature, Portrait of Emperor Jehāngīr, by an Unknown Artist. Indian. Mogul.**

Painted on paper in color.

A small portrait bust of Jehāngīr, represented with halo outline in gold, and holding jewelled cup in right hand. His portrait is in great detail and very realistic. He wears green turban and ivory colored coat.

Border ornate, principally in blue and gold, which acts as frame, on mount of cream paper sprinkled with gold.

Some of the gold has been restored.

Mount of later date.

Height of painting, $1\frac{7}{8}$ "; width, $1\frac{5}{8}$ ".

1494. **One Miniature, Rāja Nawal Rai Bahādur, by an Unknown Artist. Indian. Mogul.**

Painted on paper in color.

The Rāja on horseback—with attendants walking before him and behind—is approaching a large palace. He mounts a large green slope, between two masses of dark trees, and is smoking a long Near Eastern pipe which is held for him by one of his attendants. He wears a transparent white robe. The palace is surrounded by a forest, beyond which are high blue mountains, and heavy clouds above, descending from top of picture. A winding river is seen near palace and again in extreme foreground. Three ladies in the palace await the Rāja.

Inscription or signature on palace wall.

The picture is badly damaged at left and right sides, and there are many bookworm holes.

Height of painting, $14\frac{1}{4}$ "; width, $10\frac{3}{4}$ ".

Miscellaneous

1495. **One Miniature, The Iron Pillar, by an Unknown Artist. Indian. Mogul? 19th Century?**
 Painted on paper in color.
 A splendid architectural drawing in color, of columned marble gallery or mosque, looking out at great archway and iron pillar in center. Trees and stone ruins of mosque at either side. Height of painting, 9"; width, $15\frac{3}{16}$ ".
 "This pillar, which stands in the centre of the Mosque of Kutbu'l Islam, is believed to date from the 4th Century after Christ, and to have been erected where it now stands, by Anang Pāl A. D. 1052" H. B. H.
1496. **One Miniature, Portrait of Shāh Jahān, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A very fine small head of Shāh Jahān with lavender and white turban, and gray beard—executed with great detail, against pale green background. The Emperor holds a rose in his right hand. Miniature in shape of conventionalized inverted heart design. Border of gold and blue in elaborate and fine design, like a frame.
 Mount of cream paper sprinkled with gold. Mount of later date. Height of painting, $1\frac{15}{16}$ "; width, $1\frac{11}{16}$ ".
1497. **One Miniature, Zenana Scene with Fireworks—a fragment —by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A festive scene on white terrace between two doorways. Women dancing, applauding, playing tambourines, conversing, and entertaining men. Many watch display of fireworks across the water. In the center of terrace, a small group is seated on low couch partially screened by beautiful gold draperies—before them two large candelabra.
 Coloring soft and fine—rather chalky in feeling.
 Picture very badly torn—lower part entirely missing.
 Border of blue and gold—with outer lines.
 Height of painting, $11\frac{7}{8}$ "; width, 11".
1498. **One Miniature, The Tomb of Shekh Salīm at Fathpur Sīkrī, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Large architectural drawing in color of a domed white marble tomb. Elaborate detail work on entire façade. Reddish stone pavement and corridors on either side.
 Blue sky—stained.
 Height of painting, $9\frac{1}{4}$ "; width, $15\frac{1}{4}$ ".
1499. **One Miniature, Fight on the Banks of a River, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in ink—unfinished in color. We look down from a great height and see an army of horsemen fighting on the near slope of a river bank. Confusion reigns—intense action among cavalymen. In the distance, across the river, another army advances. There are two small boats to carry them over. Suggestion of color on a few of the horses and on elephant. Rust color stains on picture—also some gold sprinklings near edge from mount of cream with gold.
 Height of painting, 8"; width, $6\frac{1}{4}$ ".

Miscellaneous

1500. **One Miniature, David, by Mir Ali. Persian?**
 Painted on paper in color.
 David on a voluminous black and gold cloak, charms many gaily colored birds and animals, with his flute. Tall trees and pink flowering bush grow at the edge of a wavy little stream in foreground where there are pink and white shells. Earth, terracotta color. Border of light pink with gold design. Outer border of green and gold.
 Mount of dark bluish green with fine large design in gold.
 Inscription on inner border at bottom of miniature.
 Height of painting, 9"; width, 5 $\frac{7}{8}$ ".
- Reverse:**
 Large diagonal script in illuminated oblong space.
 Border of deep blue with gold design and outer one of pinkish with gold.
 Mount slightly browner with strong design in gold—indistinct because of damaged condition.
 Height of mount, 15 $\frac{1}{8}$ "; width, 9 $\frac{5}{8}$ " over all.
1501. **One Miniature, An Incantation, by an Unknown Artist. Indian. Rajput?**
 Painted on paper in color.
 Rich in color and mystical in feeling. A dark blue sky—it is night time, and a woman seated on a bank near the river, plays her tambour and utters an incantation. She is beautifully robed in red and gold and her black hair hangs to the ground. Before her are golden cups and a Near Eastern pipe with long winding stem.
 Height of painting, 6"; width, 3 $\frac{3}{4}$ ".
1502. **One Miniature, Emperor Shāh Jahān, and his son Dāra, by an Unknown Artist. Indian. Mogul — 17th Century?**
 Painted on paper in ink—gold and color delicately introduced. A stupendous stretch of country, hill and valley and mountain—and across them ride the extensive army forces of the Emperor Shāh Jahān. Each hillside seems dotted with an unending line of distant horsemen. In the centre of foreground is a large portrait of Shāh Jahān himself on a splendid spirited horse bridled in gold. The Emperor is represented with a gold halo, he is regally robed and a hawk is perched on his right hand. Before him, slightly distant, is his son Dāra, with a dog. Elephants run across the hilltops, banners float, and castles lift themselves proudly on distant summits. The entire scene is executed with extreme fineness of detail and beauty of line. Mount of heavy green paper sprinkled with gold—of later date. Inscription at top of mount, in centre. Paper stained and cracked; at edges rubbed and torn.
 Height of painting, 9"; width, 14 $\frac{7}{8}$ ".

Miscellaneous

1503. **One Miniature, Two Princesses on Horseback, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Two equestrians gaily riding together on horseback. One of them with cap and wand, the other with turban-like headdress. They wear gold sleeveless coats and long trousers. Horses have gold trappings.
 Mount of embossed dull reddish paper cut and damaged.
 Paper of miniature stained and torn.
 Height of painting, $6\frac{5}{8}$ "; width, $4\frac{1}{8}$ ".
1504. **One Miniature, Angels Ministering to Christ, by an Unknown Artist. Indian. Mogul—16th Century.**
 Landscape of dark brown rocks and caves with blackish green trees and a stream. Christ is seated on a rock, four angels bringing him food. Three others in clouds above flying down with further nutriment. In the middle distance is a discontented dervish.
 Blue border with white line.
 Mount of gold with scroll leaf and flower design in color, border of silver with flower design, on each side of the mount.
 Signature on blue border below picture.
 Inscription at extreme top of mount.
 Strong Christian influence seen in angels' wings, European suggestion in gowns.
 Height of painting, $9\frac{1}{2}$ "; width, $6\frac{11}{16}$ ".
Reverse:
 Highly colored illuminated back of later date.
 Height of mount, 15"; width, $10\frac{1}{8}$ ", exposed surface.
1505. **One Miniature, Deer-Stalking by Night—The Young Emperor Akbar on Horseback, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A very rich version of deer-stalking by night. Gold and brilliant colors like jewels in the darkness. The young Akbar arrives on horseback—he is represented with a halo,—attendants with him. Two are showing him a deer which has been killed. Ahead of him is the hunter preceded by a maiden with lamp—and in the light three deer are seen, terrified. In the distance a procession glimmers against the dark sky.
 Border very dark blue with pink and gold floral design.
 Elaborate deep pink mount with delicate design and medallions in gold and color.
 Mount badly torn—entire lower right corner missing.
 Picture and border damaged.
 Height of painting, $6\frac{1}{2}$ "; width, 10".

Miscellaneous

1506. **One Miniature, Village Scene, by an Unknown Artist. Indian. Mogul. End of 16th Century.**
 Painted on paper in color.
 Women and children contentedly playing, or at work on hillside. In distance, men working in fields, two white oxen near them. Warm glow on women's flesh, bright colored skirts—simplicity in conception of whole.
 Miniature has been cut from original mount and put on one of inferior quality—poor in color and design.
 Inscriptions on back of mount.
 Height of painting, $6\frac{1}{2}$ "; width, $4\frac{3}{8}$ ".
1507. **One Miniature, The Emperor Jehāngīr and the Persian Envoys, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 An unusually large picture and an impressive imperial scene in the palace court surrounded by high red brick walls. Jehāngīr on the right is seated on his throne, and holds a tiger under each arm. Seven dignitaries of the court stand on his right, and on his left a guard of seventeen soldiers with their general in front of them. The Persian envoys, six of them, stand on the left of the picture, before Jehāngīr. A red balustrade extends across the bottom of the picture. The floor of the court is white, somewhat darkened, and the paper has been badly torn and patched.
 Height of painting, $15\frac{7}{8}$ "; width, $21\frac{1}{4}$ ".
1508. **One Miniature, Emperor Jehāngīr and Elephant, by an Unknown Artist. Indian. Mogul. 17th Century?**
 Painted on vellum—unfinished.
 Citizens appealing to Jahāngīr not to deprive them of their favorite elephant, Kanjār, who stands in the foreground—two smaller elephants further back. Citizens in street on right and left addressing the Emperor who stands above, on a balcony of his palace. Faint color tints on the turbans, trimmings, and canopy. All finely executed in outline. Whole picture stained with yellow.
 Inscription in ink at top, partially covered by mount which has been added later, and which has a poor design in gold—badly pieced. Inscription on mount.
 Height of painting, $12\frac{3}{4}$ "; width, $7\frac{3}{4}$ ".
1509. **One Miniature, The Diwān-i-Khās, by an Unknown Artist. Indian. Delhi. 18th Century?**
 Painted on paper in color.
 The Diwān-i-Khās is the hall of private audience, where a sultan in striped coat and turban, sitting on large green and yellow cushions, receives the distinguished gentlemen in white seated at his right. Before them on the rug is a sword in a gold and black scabbard, lying near other objects. At the right of the picture stands an attendant in a green and gold coat, fanning the sultan with long white fan. Low lattice windows in the rear, through which can be seen the tops of green trees.
 Narrow border of gold.
 An inscription on reverse.
 Paint rubbed.
 Height of painting, $12\frac{7}{8}$ "; width, $10\frac{1}{8}$ ".

Miscellaneous

1510. **One Miniature, Rājā Jaswant Singh Hunting, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in ink and color.
 The Rājā on horseback, slaying a lion with bow and arrow. Animals and a man with knife, flying in terror. A palace surrounded by trees and rocks is in the distance. Silver mountain and silver stream, both darkened. High skyline.
 Mount pumpkin color sprinkled with gold, and with lines bordering miniature.
 Inscription on reverse.
 Height of painting, $6\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".
1511. **One Miniature, Zenana Scene with Dancing Boy, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A group of zenana women with their aged master, being entertained by dancing boy and musicians. Moonlight—scene dark, in strong contrast with brilliant colors of women's cloaks.
 Borders of dull pink and gold.
 Broad band illuminated across top.
 Height of painting, $10\frac{1}{4}$ "; width, $6\frac{1}{4}$ ".
Reverse:
 Illuminated page with conventionalized oval design.
 Border in blue and gold.
 Height of mount, $8\frac{1}{2}$ "; width, $6\frac{1}{2}$ ", exposed surface.
1512. **One Miniature, Emperor Humāyān's Tomb, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A very fine architectural drawing in color of Emperor Humāyān's domed tomb, in white marble and pink stone. The upper terrace is paved, the lower terrace is grass. In the foreground, trees and low growing shrubs in green. A broad river in rear of tomb, with low distant horizon line.
 Height of painting, 9"; width, $16\frac{1}{8}$ ".
1513. **One Miniature, Girls Dancing before the Emperor Shāh Jahān, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Shāh Jahān, seated on a white terrace, watches girls dancing by candle light. They are in yellow and gold. Men musicians play for them. Attendants are seated near the Emperor. Beyond, are flowering trees and palms—a river, and distant yellow mountains. The moon is rising. In the foreground, steps lead down from terrace to flower garden.
 Narrow border of black and gold.
 The picture is stained and has darkened.
 Height of painting, $10\frac{5}{8}$ "; width, $16\frac{1}{4}$ ".

Miscellaneous

1514. One Miniature, Queen Kaulapāti Halting at a Well, by an Unknown Artist. Indian.

Painted on paper in color.

The Queen stops, on her red horse, at a well where girls are refilling their jars. One of them offers water to the Queen, the others await their turn at the well. In the foreground a woman in white is drinking from a stream. Large green tree at right in middle distance. Sky blue with white and gold clouds. Fine use of gold in draperies and on jars. Naive quality in drawing and color.

Borders: Café-au-lait with gold design. Lines in gold and color.

Mount gray-green, sprinkled with gold.

Inscriptions on reverse.

Height of painting, $8\frac{3}{4}$ "; width, $6\frac{5}{16}$ ".

1515. One Miniature, Princess, Dancers, and Musicians, by an Unknown Artist. Indian. Mogul?

Painted on paper in color.

A terrace upon which a princess sits on a yellow rug, with doorway behind her. She watches the dancers and musicians. Attendants sit near or stand behind her. In the background, dark water—a distant bank and cloudy sky with rising moon. In the foreground, steps leading down to where a woman, wearing purple skirt, rests upon a long staff—at right of picture. Picture torn and patched.

Border of blue with gold design and narrow lines in color.

Height of painting $10\frac{2}{16}$ "; width, 7".

Reverse:

Narcissus in vase with conventional design of birds and grapes all on gold background. Blue border with gold design—and lines in color.

Height of painting, $6\frac{13}{16}$ "; width, $5\frac{1}{8}$ ".

1516. One Miniature, Abu Said Mirza hunting at Night, by an Unknown Artist. Indian. Mogul—16th Century.

Painted on paper in color.

A mountainous landscape of mahogany color. In the foreground Abu Said Mirza in a gold robe, rides a spirited horse, which is being held by attendant. Offerings are being made to Abu Said Mirza. Behind him a man with bows and arrows, and a girl, hunt deer, one of which has already been wounded. In the distance, between mountains, a procession is seen with black elephant in center. Two borders—an inner gold one with red and white flower design—and an outer one of gray-green with gold design. Inscription in gold just above Abu Said Mirza.

Picture cracked from top to bottom.

Height of painting $7\frac{1}{4}$ "; width, 11".

Inscriptions on reverse.

Miscellaneous

1517. **One Miniature, Girl Carrying Basket, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in ink and color.
 A girl, walking, carries a well filled basket on her head, balancing it with her right hand. Her head is turned in profile and she raises her left hand to beckon. A long scarf is over her hair falling almost to the bottom of her skirt. She wears a tight fitting bodice and full skirt with red lines of trimming at top and bottom. Slippers also trimmed with red.
 Height of painting, $5\frac{1}{4}$ "; width, $2\frac{9}{16}$ ".
1518. **One Miniature, Emperor Jehāngīr Hawking, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 Hunting scene, showing the Emperor Jehāngīr on horseback, crossing green marshy meadows. Before him a hawk attacks heron and several other herons stand near, close to the water. Behind, at top of picture are low green bushes and two deer. The Emperor has a rich green and gold costume, and the lower half of his horse is painted red to indicate blood waded through to victory.
 Paper cracked and paint rubbed.
 Height of painting, $8\frac{3}{4}$ "; width, $13\frac{1}{8}$ ".
1519. **One Miniature, Zenana Scene, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A long white terrace rises over river bank, and is flanked on either side by a garden with tall green trees. Across the river is a long narrow landscape in black and white with large temple in the centre and hills and trees stretching out to either side. On the terrace in the foreground, is seated a group of ladies, two of them on a rug, leaning against cushions and smoking. Behind them in the centre of the terrace is a small fountain, and on either side stands a lady. This further part of the terrace is enclosed with a red balustrade. There are twelve ladies in all, painted with extreme fineness, and delightful use of gold throughout their gowns. Border of blue with gold design and terracotta mount of later date sprinkled with gold. Picture cracked and repaired.
 Restorations in color.
 Height of painting, $9\frac{1}{8}$ "; width, $6\frac{15}{16}$ ".
 On reverse signed Fakir Allah. A seal and an inscription.
1520. **One Miniature, The Tāj Mahall near Agra—Tomb of Mumtāz Mahall, Wife of Shāh Jahān, by an Unknown Artist. Indian.**
 Painted on paper in color.
 Architectural drawing in color, of the exterior of the Tāj, a white marble octagonal building with domes, and four separate towers flanking the tomb, rising nearly as high as the largest central dome itself. Paved terrace with cedar trees, in front of building, leading to fountains and to a series of pools. Trees and shrubbery at either side. Two figures at right of fountains. Narrow border of black.
 Picture cracked and torn. Color rubbed and sky stained.
 Height of painting, $8\frac{5}{16}$ "; width, $12\frac{1}{4}$ ".

Miscellaneous

1521. **One Miniature, Rāma and his Allies the bears and monkeys, before Lānkā, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A wide landscape with a series of green hills and ledges on the right, leading up to a high plateau where Rāma sits with his allies. To the left is a sudden descent into the valley below, where there can be seen a great palace and many terraces, in gold. A river runs along in the foreground, in which are crocodiles and turtles. Bears and monkeys climb over nearby ledges and hills.
 Borders of yellow and of red.
 Height of painting, $9\frac{1}{2}$ "; width, $13\frac{7}{8}$ ".
1522. **One Miniature, Composite Camel, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in ink and color.
 A camel with rider—the camel principally black and white, a composite, made of various animals, fishes, and human beings,—arranged so as to form the camel's outline. The rider is half human, half bird, with wings and harp. Narrow gold border. Mount bright purple sprinkled with gold. Border and mount of later date.
 Height of painting, $7\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".
1523. **One Miniature, Hindu Money Lender and his Mohammedan Clients, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in ink—tinted in color.
 Four men are sitting on the ground under a large tree, of which the trunk and lowest branch are visible. The young man, a money lender, is handing money to one of the elders. The other two men sit in the foreground, one of them holding a long necklace of black beads. Delicate colors on men's gowns and on ground. A line of brilliant green and border of gold, edge picture. Mount of marbled paper in pink and gray green, sprinkled with gold.
 Border and mount of later date.
 Height of painting, $6\frac{3}{8}$ "; width, 4".
1524. **One Miniature, Mahārāja Bikram Sohāi of Napāl, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 The young Mahārāja, a slender man with narrow head, who wears a brilliant yellow headdress, is seated on red and gold rug, resting his right arm and hand on large cushion. He is dressed in white, wears many jewels and a sword in deep blue scabbard which hangs at his left side. The red rug is laid over a large blue one on a terrace overlooking trees in the distance. Blue sky has become darkened.
 Inscription on mount at top of miniature.
 Height of painting, $6\frac{7}{8}$ "; width, $4\frac{7}{8}$ ".

Miscellaneous

1525. **One Miniature, Profile Portrait of Nūrhān, wife of Emperor Jehāngīr, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 The Empress stands at a window, holding small cup in her right hand and vial in her left. She wears a gold and green headdress, many jewels, and a lavender and white skirt. Her dark hair hangs to her waist. Above her is a raised green curtain; below, hanging on the window sill, another drapery of the same color. Pinkish border, badly rubbed; green and gold lines surrounding it. Mount of dull green and white marbled paper, sprinkled with gold.
 Border and mount of later date.
 Height of painting, $2\frac{5}{8}$ "; width, $2\frac{3}{8}$ ".
1526. **One Miniature, A Yogi—a Holy Man—Worshipper of Siva, by an Unknown Artist. Indian.**
 Painted on paper in color.
 A holy man stands naked, in water half way up to his knees. He wears an elaborate pearl headdress, many chains and jewels, and a red cloth hanging from a cord about loins. In his right hand is a black staff, a symbolic attribute—and on his forehead, red spots and lines—also symbolic. Blue sky and green bank in background. Border of black and gold.
 Mount of later date, of yellow sprinkled with gold.
 Height of painting, $7\frac{1}{2}$ "; width, $3\frac{9}{16}$ ".
1527. **One Miniature, Group of Rajpūtāna Women, by an Unknown Artist. Indian.**
 Painted on paper in color.
 A terrace scene with river beyond. On the terrace sit a group of noble ladies. Eight of them are on a brilliant red rug, and of the other three in pink who face them, two are on a rug made of the skin of an animal. Beyond these two is a white rectangular raised basin with small fountain. A very large tree with heavy and dark foliage is in the upper left, and a small flowering bush in the lower right corner. The women's faces are rather expressionless, and their gestures mechanical. A gold border surrounds picture. Then a red border, and mount of heavy tan paper with large flower sprays in color.
 Height of painting, $7\frac{15}{16}$ "; width, $5\frac{15}{16}$ ".
1528. **One Miniature, The Prophet's Tomb at Medina, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Fine architectural drawing in color, of a large rectangular, open court with arched cloisters—and view across court, leading into the prophet's tomb. This view of the tomb shows green dome on left, above group of trees in corner of court. Two slender spires, and four other domes, seen beyond. Gold used in interior, on arches and on columns, and in ornamentation at centre above—also on spires and domes.
 Height of painting, $8\frac{3}{8}$ "; width, $11\frac{3}{8}$ ".

Miscellaneous

1529. **One Miniature, Mahomet, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A portrait of Mahomet with long white beard, and a halo in radiating outline. He is in a purple coat and holds a string of black beads. His throne is of gold and red, and stands in the centre of a rug on the terrace. Three angels are above him, partially seen, descending from the clouds. The terrace is of fine ivory color, and there is a soft chalky quality to tone of entire picture.
 Height of painting, $5\frac{13}{16}$ "; width, $3\frac{5}{8}$ ".
1530. **One Miniature, A Princess in gold dress: by an Unknown Artist. Indian. Mogul.**
 Painted on paper in gold and color.
 A lovely young haloed princess in gold, is offering wine from the cup she holds in her left hand. A jewelled bottle is in her right. She is young and fair, and stands against a background of dark olive green, flecked with gold. The use of different golds in gown and in other parts of portrait and the painting of head and figure are delightful.
 Narrow band of light green and border of gold around picture. Mount, marbled paper of silvery pink and green, sprinkled with gold.
 Mount and border of later date.
 Height of painting, $5\frac{13}{16}$ "; width, $3\frac{7}{8}$ ".
1531. **One Miniature, An Oriental at the Court of Akbar, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Full length standing portrait of an Oriental in a most elaborate costume of green and red with heavy gold ornamentation. He carries a sheathed sword across his arms, and wears an extraordinary gold headdress. Unfortunately the color has almost disappeared from face and hands—which have become darkened.
 Several descriptive inscriptions on background close to figure.
 Height of painting, $7\frac{15}{16}$ "; width, $5\frac{3}{16}$ ".
1532. **One Miniature, Jalāluddin Mīran Shan, Son of Tīmūr: by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A terrace scene, overlooking distant green trees, Jalāluddin Mīran Shan, sits alone upon his elaborate throne of gold ornamentation, with small umbrella-like canopy over him. His arms are crossed in his lap and he gazes off into space. His coat is of gold, and inner garment of red—and he is represented with green halo, outlined in gold.
 Band across top of miniature, with inscription.
 Border of gold and lines.
 Height of painting, 6"; width, $3\frac{7}{8}$ ".

Miscellaneous

1533. **One Miniature, A Fairy waking a Prince, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 The prince sleeping on a gold couch, under an elaborately jewelled, pointed roof or canopy,—has been awakened by a winged fairy. She stands beside him. The couch rests on a terrace, beyond which is a formal flower garden with fountain in centre. Various white animals on garden paths. High white walls beyond.
 Two borders, one of red and gold, and an outer one on cream paper with gold design in color. Both of later date.
 Height of painting, $5\frac{5}{8}$ "; width, 4".
1534. **One Miniature, Rakshasas, Gigantic and Malignant Demons: by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A landscape with large open terrace in foreground, on which are thirteen spotted demons of brilliant colors. Two are seated on thrones under awning, two are attending them, and the others all hold weapons and black and gold shields. A river winds into distance,—on one bank four persons are praying—on the opposite, stands a palace.
 Border of red.
 Height of painting, $8\frac{5}{8}$ "; width, $13\frac{1}{8}$ ".
1535. **One Miniature, Night Hunting Scene, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A very dark landscape of deep brown mountainous rocks with river showing between in middle distance. It is at night with crescent moon. A man in the foreground hunts with bow and arrows, and a girl, wearing green skirt, holds lantern for him. Four deer are in front of them, one wounded. The sky is almost black, with lighter tone near horizon. There are two borders—a red one and a blue one—both with the same winding design in gold.
 Outlines of red, gold, and black.
 Height of painting, $7\frac{7}{16}$ "; width, 5".
1536. **One Miniature, Royal Musicians, by an Unknown Artist. Indian. Painted by a European artist, or by an Indian under European influence.**
 Painted on paper in color.
 Four court musicians in long white coats and loose trousers, stand before an open doorway with raised awning. Two of the men are trumpeting and the third is playing on two small drums. An iron fence with pickets, runs across the picture, back of them, joining the end of the building. Red introduced on awning, men's caps and girdles.
 Inscription on mount below picture.
 Height of painting, $8\frac{3}{4}$ "; width, $7\frac{1}{8}$ ".

Miscellaneous

1537. **One Miniature, Mahommed Shāh, by an Unknown Artist. Indian. Mogul. 18th Century.**
 Painted on paper in color.
 Mahommed Shāh stands quite simply, almost in profile, holding one sheathed sword in right hand, and wearing a second sword and his circular shield, at his left side. His face and short gray beard are splendidly executed. He wears tightly wound about his head, a small turban of red, green, and gold, and his long severe gown has bindings in gold. Whole portrait very direct and dignified in drawing. On buff paper.
 Paper eaten by bookworms.
 Border of brownish paper and one of dark blue, both roughly cut—of later date.
 Height of painting, $7\frac{5}{8}$ "; width, $5\frac{3}{8}$ ".
1538. **One Miniature, Terrace Scene, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Two lovers seated against gold cushions, on a blue and gold rug on terrace. Three women musicians kneeling before them play and sing. It is evening with moon and stars,—and on the terrace there are candles lighted, refreshments near, and a small square pool with fountain. At the bottom of the picture is a garden with red flowers. In the distance, back of the terrace, green trees and pink blossoms, then the moonlit river and opposite bank.
 Cream border with gold design, and dark blue border with gold design.
 Height of painting, $10\frac{13}{16}$ "; width, $7\frac{1}{8}$ ".
1539. **One Miniature, Saftār Jung, Vizier of the Emperor Ahmed Shāh, by an Unknown Artist. Indian. Mogul. 18th Century.**
 Painted on paper in color.
 A large, fine looking warrior with black beard, stands at the edge of a bank, looking before him. His great physical strength and dominant personality are felt in the painting of this portrait which is superbly done. He wears a cream colored coat with small leaf pattern of green and red on it, also red and gold turban, sash, and boots, with fine design. A light green background and delicate flowers on diaper green bank.
 Border of lines.
 Height of painting, 8"; width, $5\frac{1}{2}$ ".
1540. **One Miniature, Tuklakābād, The Delhi of Tuklak Dynasty, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 Drawing in color of gray stone ruins, one dome of which is still standing and the lower part of another—with partially destroyed lower walls. In foreground on right, part of a rounded tower also remains. Banks of brownish earth and groups of shrubs and small trees.
 Picture stained and cracked, sky torn and patched.
 Black border with white hue.
 Height of painting, $8\frac{1}{8}$ "; width, $12\frac{1}{4}$ ".

Miscellaneous

1541. **One Miniature, Lady, Child and Attendant, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 In the foreground a white terrace—in the distance across the river, a row of white buildings—palaces. A lady who stands on a low square bench on the terrace, is arranging her long black hair. She wears a draped yellow material as skirt, and only jewels above her waist. Near her stands attendant in green, holding light red garment. On the terrace at the lower right corner, a child sits playing with his toys.
 Height of painting, $11\frac{3}{4}$ "; width, 8".
1542. **One Miniature, Ahmed Khan Durāni. King of Kāndahār, The Victor of the Battle of Punipat. A. D. 1761, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A superb profile portrait of king and general in one. He stands erect and distinguished, his left hand finely drawn, resting on circular black shield. He wears a purple gown with gold trimmings—and his white and gold turban becomes him and contrasts vividly with the swarthy skin and black beard. He holds a spray of white narcissus in his right hand, and there are other flower sprays growing near him. The background is of transparent gray-green.
 Narrow gold border in bad condition.
 The mount with an inscription pasted on at centre below picture.
 Picture cracked.
 Paint gone in spots on lower part.
 Height of painting, $7\frac{7}{8}$ "; width, $5\frac{5}{16}$ ".
1543. **One Miniature, The Poet Sadi and his Family, by an Unknown Artist.**
 Painted on paper in color.
 The poet Sadi and his family of four, sit together on a large rug in front of his house. A grove of trees is behind him, and steps leading to a garden in front. Narrow borders of different colors,—one dark blue and one red, with gold designs which have disappeared in parts—paint cracked off.
 Inscription on reverse.
 Designs clumsy and color poorly restored.
 Height of painting, $8\frac{1}{16}$ "; width, $5\frac{13}{16}$ ".
1544. **One Miniature, Women Bathing, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 Seven delightful young women in bathing—swimming and conversing—nude to waist with hair hanging. A landscape behind shows large red palace, several smaller buildings and green fields. Stormy blue clouds with lighter ones at horizon. In the foreground there are trees with heavy foliage, a delicate stream winding among rocks—and animals and birds. Gold border, on bright rose mount sprinkled with gold.
 Border and mount of later date.
 Height of painting, $7\frac{3}{4}$ "; width, $5\frac{3}{16}$ ".

Miscellaneous

1545. One Miniature, A Sketch of a Warrior, by an Unknown Artist. Indian. Mogul?

Painted on paper in ink, tinted in color.
A man stands barefooted, and holding a flower in his right hand, a hatchet-like weapon in his left. His head has been shaved, all but a short knot of hair at the crown of his head. He wears a tunic with girdle, and short trousers.
Border of later date.
Ink spots on background, above head.
Height of painting, $5\frac{1}{2}$ "; width, $2\frac{7}{16}$ ".

1546. One Miniature, Lady, Attendant, and Musicians, by an Unknown Artist. Indian. Mogul?

Painted on paper in color.
A terrace scene with five figures. A lady in long striped trousers and transparent draperies, is reclining on a rug, against pinkish cushion. An attendant in green sits near her, and before them on the terrace are three women musicians. Row of dark trees across picture behind terrace balustrade. Picture stained.
Height of painting, $4\frac{1}{16}$ "; width, $6\frac{13}{16}$ ".

1547. One Miniature, Amal-i-Mir—A Celebrated Hunter in the time of Akbar, by Mir Katan Khan. Indian. Mogul.

Painted on paper in color.
A sense of mystery and night-time in a forest. Amal-i-Mir has been hunting, and he and his hunters join a group of ladies with musical instruments, who are seated before a feast—rows of small lights before them on ground. The reds and golds of their garments glow in contrast to the blackness of the night. Amal-i-Mir leans his arms on a red cushioned swing. He and his men have gray colored flesh and wear red draperies. The trees above are heavy with dark foliage, as are also those in foreground, at lower part of picture. Picture and border rubbed at left. Torn in centre and across upper right.
Narrow gold border with flower and leaf pattern, and silver mount with conventional design in color.
Inscription on reverse.
Height of painting, $12\frac{1}{8}$ "; width, $8\frac{1}{4}$ ".

1548. One Miniature, A Sick Man and his Wives, by an Unknown Artist. Indian. Mogul?

Painted on paper in color.
A man who is dying is being supported and cared for by his five wives, who surround him—solicitous and attentive. An older woman with white hair and long staff, stands behind on left, watching them. They are all on a terrace separated from low gold building in distance, by gold railing and row of dark bushes. Figures in bright colored garments—the terrace, space before and about building, and sky, all in tones of gray. Border of green line and gold.
Mount of warm reddish color, sprinkled with gold.
Border and mount of later date.
Height of painting, $9\frac{15}{16}$ "; width, $6\frac{3}{16}$ ".

Miscellaneous

1549. **One Miniature, Nawab Roshanu'd Daulah, Builder of the Golden Mosque at Delhi, A. D. 1721, by an Unknown Artist.**

Painted on paper in color.

A profile portrait of a fine looking elderly aristocratic warrior. His long coat was of silver, but is in bad condition, much having been rubbed off—and what remains, having darkened. The head is still fine—drawing of features and beard splendid. Sword and large black shield hang at left side. Long tight trousers and slippers, of pale lavender, and lavender scabbard. Gold on turban and sash.

Two fine borders with designs in gold, the inner of gray-green—the outer of blue.

Inscription on reverse.

Height of painting, $6\frac{1}{4}$ "; width, $3\frac{5}{16}$ ".

1550. **One Miniature, The Emperor Baber and his Army, by an Unknown Artist. Indian. Mogul.**

Painted on paper in color.

An amazing view of the Emperor Baber on horseback surrounded by his well-equipped and intelligent army. The men's faces are splendidly expressed; the drawing throughout is very fine and though in great detail, the impression of the painting as a whole is one of bigness in conception. The gold harness and trappings, the drawing of the many horses' heads, the fineness of conception and beauty of color, and the delightful rendering of tree and landscape—make this a splendid and important achievement. Unfortunately many parts of the picture are rubbed, and design therefore lost. Where the painting is in good condition there is a brilliant enamel-like surface.

Height of painting, $12\frac{3}{8}$ "; width, $7\frac{11}{16}$ ".

[Emperor Baber—sixth in descent from Tīmūr.]

1551. **One Miniature, A Girl by the Waterside, by an Unknown Artist. Indian. Mogul.**

Painted on paper in color.

A landscape of the softest grays and greens. The sky, partly of silver, has darkened, but near the horizon there is still a dull gold glow. Buildings and green trees minutely drawn, in distant valley. In foreground, at foot of hillside, a young slender girl walks near the water. She carries a covered pitcher of gold in her right hand,—with her left hand she gathers her filmy veils about her. The face is stained but the drawing of it is delightful, as are also her hair and the transparent gold and white scarf, over it. A film seems to have settled over the entire picture, giving to the girl a spirit quality. Border of tobacco color paper—and beyond, one of gold, with lines. Worm holes in picture.

Mount of deep blue sprinkled with gold, and badly stained.

Height of painting, $6\frac{7}{8}$ "; width, $4\frac{1}{16}$ ".

Miscellaneous

1552. One Miniature, Mecca, by an Unknown Artist. Indian. Mogul?

Painted on paper in color.

An interesting architectural drawing in color, of the sacred city of Mecca. The view is of a large central square surrounded by buildings. Two pulpits and a square black building with gold entrance and band above—are in a large, white, oval space of ground in centre of picture. Gray stone road-ways surround central space and radiate from it in different directions, to outer colonnade which surrounds this entire centre part. There are also several other small buildings in the square. Beyond, lie other portions of the city, in pink and white stone. Hill with temple at summit, on extreme left.

Height of painting, $8\frac{1}{2}$ "; width, $11\frac{1}{4}$ ".

1553. One Miniature, A Braminah Bull, by an Unknown Artist. Indian.

Painted on paper in black and white.

An interesting profile drawing of a sacred bull, against a flat black background. Bull white with soft grays and fine lines in modelling.

Paper torn across upper left corner, and cracked below bull's neck.

Height of painting, $5\frac{3}{16}$ ". width, $8\frac{3}{8}$ ".

On reverse, script damaged.

1554. One Miniature, Krishna—An Incarnation of Vishnu, by an Unknown Artist. Indian. Rajput?

Painted on paper in color.

Krishna seated on couch on terrace, with the fair Radha beside him. Attendant stands behind, with long feather fan. Before them, seated on brilliant rug of red with blue design, are two figures. One, an old man playing a musical instrument; the other, a creature in white with ass's head. Both of these figures, and also the attendant, have red markings on their foreheads. Beyond the doorway and white railing is a river with boat—and in the distance, a series of brick terraces leading up to white palace. Red and gold constantly throughout picture.

Border of very dark blue, with gold flower design.

Outer lines and mount of tan sprinkled with gold.

Mount of later date.

Inscription on reverse.

Height of painting, $6\frac{5}{8}$ "; width, $4\frac{7}{8}$ ".

1555. One Miniature, Emperor Jehāngīr, by an Unknown Artist. Indian. Mogul.

Painted on paper in color.

Jehāngīr sits on terrace under a flat canopy which is held up by standards at the four corners. Landscape of sky and trees behind him. He has green halo with gold outline, and wears a regal white tunic and long red trousers. No covering on feet. Dark red border with gold design and outer border on cream paper with gold design. Bright blue at corners and centre of sides.

Mount and border of later date.

Height of painting, $6\frac{3}{16}$ "; width, $4\frac{1}{2}$ ".

Miscellaneous

1556. **One Miniature, A Cavalry Skirmish in Olden Days, by an Unknown Artist. Indian.**
 Painted on paper in color.
 A purple hill with bright colored rocks and green tree at summit. Deep blue sky with gold zigzag clouds. A cavalry skirmish with seven men on horseback. One is thrown from his horse in foreground and wounded by opponent standing near. His opponents seem calm, his comrades ride furiously towards their enemy. Brilliant color in all parts.
 Script in four small spaces above and four below picture.
 Height of painting, $6\frac{1}{4}$ "; width, 5".
1557. **One Miniature, Women Bathing, by an Unknown Artist. Indian. Mogul—18th Century.**
 Painted on paper in color.
 A group of women in transparent white and gold robes, their flesh also white. They are standing near and in the water, or sitting on lavender rocks. Behind them long green slopes and brown hills beyond. Trees with heavy foliage at right and left of picture.
 Delicate flower design on border of pale yellow.
 Dark blue mount of later date, sprinkled with gold.
 Height of painting, $5\frac{15}{16}$ "; width, $9\frac{1}{4}$ ".
 On reverse, a small page of diagonal script, with delicate gold design on background and border.
 Line of green separates script and border.
 Height of script, $6\frac{3}{16}$ "; width, $3\frac{5}{8}$ ".
1558. **One Miniature, Princess and Child, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A princess is seated on a low square bench, under the branches of a delicate little tree. She has on striped black and white long trousers, and a transparent overgarment. Near to her, reaching up with his right arm, is a child. They both wear turbans, and the princess has on many jewels.
 Height of painting, $5\frac{1}{4}$ "; width, $2\frac{11}{16}$ ".
 Reverse entirely covered with script.
 Height of mount, $8\frac{7}{16}$ "; width, 5" over all.
1559. **One Miniature, Moonshee, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A Moonshee is standing reading from a manuscript which he holds before him in both hands. He wears a gown of wine color, with orange coat and white turban. Two tufts of flowers at his feet, the background elsewhere being black.
 Border of gold and lines.
 Mount of marbled paper sprinkled with gold.
 Border and mount of later date.
 Picture also sprinkled with gold.
 Height of painting, $5\frac{9}{16}$ "; width, $3\frac{1}{8}$ ".

Miscellaneous

1560. One Miniature, Emperor Aurangzeb, by an Unknown Artist. Indian.

Painted on paper in color.

A splendid profile portrait of head and shoulders of Aurangzeb, done on a much larger scale than was usually attempted in Mogul portrait painting. Executed with feeling and mastery. The outlines and modelling of the head are simple and forceful—left hand holding flower, drawn with great care and beard and hair very subtly painted. His turban of red and gold is fine against the chalky gray-blue background. Coat of buff color—rubbed.

Mount of cream color.

Background torn and restored.

Inscription on reverse.

Height of painting, $8\frac{3}{4}$ "; width, $5\frac{3}{4}$ ".

1561. One Miniature, Marriage of Rāma and Sītā, by an Unknown Artist. Indian. Rajput?

Painted on paper in color.

The marriage ceremony is performed in a walled garden terrace—with orange canopy. Six women are on either side of Rāma and Sītā, who stand in the centre. Some play musical instruments, and two of them are holding incense burners,—from which comes forth heavy red smoke. Sītā also holds the burning incense. A glow from the frequent use of gold and warm colors suffuses miniature.

Great detail in design.

Narrow gold border with purple flower design—pierced.

Height of painting, $10\frac{1}{8}$ "; width, $6\frac{3}{8}$ ".

On reverse: Diagonal script on grayish paper sprinkled with gold.

Wide border on three sides, of gold with illuminations and diagonal script of different character, which is very similar to what Mr. Coomaraswamy calls the Jammu or Kangra texts in the Pahari schools of Rajput painting.

Border pierced.

Height of mount, $10\frac{3}{4}$ "; width, $7\frac{1}{8}$ ", exposed surface.

1562. One Miniature, Nadir Shāh—King of Persia, by an Unknown Artist. Indian. Mogul.

Painted on paper in color—unfinished.

A fine profile portrait of Nadir Shāh, the head being the only finished part. He wears an elaborate red and gold headdress with pearls, and has a fur collar to his coat. His sword lies across his knees. Mount of later date—of elaborate marbled paper—blue and gray.

Signature at bottom of picture in centre.

Inscription at top of mount.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{1}{16}$ ".

Miscellaneous

**1563. One Miniature, A Mourner, by an Unknown Artist.
Indian. Rajput?**

Painted on paper in color.

Red streaky clouds in a dark sky—a terrace with gold balustrade—and on a white rug of delicate design sits a woman who mourns. Her arms are clasped above her head, and her eyes look down. She is richly gowned with full gold trousers and transparent white billowy skirts. Jewels and gold headdress. A line of dark tree tops is seen beyond balustrade.

Paper torn and color rubbed.

Height of painting $7\frac{1}{4}$ "; width, $4\frac{3}{8}$ ".

**1564. One Miniature, The Emperor Jehāngīr in his Palace.
[1605—1628,] by Mir Ali. Persian?**

Painted on paper in color.

A terrace scene of great detail and much beauty. Jehāngīr sits leaning against cushions; just this side of the palace entrance. He is surrounded by his wives and attendants in a beautiful garden. The rug spread on the terrace has a design using the Chinese dragon and phoenix—green and gold. Ladies with delicate transparent draperies serve him. A dignitary sits to his left. In the foreground on either side of a fountain stand two more maidens on beautiful dark rug. Fine trees and flowering shrubs in garden behind the terrace. Panel on either side of painting, with illuminated script.

Narrow border of tan and gold.

Handsome mount of green-blue with large gold design all over it.

Mount badly torn.

Height of painting, $9\frac{1}{2}$ "; width, $5\frac{1}{8}$ ".

Reverse:

A page of script, the inner panel with diagonal and large script illuminated; surrounded by border of illuminated small script with short bands of flowers crossing it.

Green-blue border with gold design. Mount, pinkish with large gold design, small birds painted in color on it. Mount badly torn.

Height of mount, 10"; width, 7"; exposed surface.

**1565. One Miniature, Akbar II., King of Delhi, A. D. 1806—
1837, by an Unknown Artist. Indian.**

Painted on paper in color.

An oval portrait of Akbar II, showing him wearing a gold and pearl headdress, and a rich red and gold coat over which are hung many pearl necklaces.

Illuminated corners and borders.

Height of painting, $3\frac{1}{2}$ "; width, 3".

Miscellaneous

1566. **One Miniature, Sippi Dar Khan, by an Unknown Artist. Indian. Mogul.**
Painted on paper in color.
A dignified standing portrait of Sippi Dar Khan. He is in white, with red girdle and straps, and has a circular black shield hanging at his left side. His hands rest on his sword and knife, also at his side, sheathed. Border of dark blue. Mount of later date, bright blue sprinkled with gold. The white of his gown and turban have been painted later, over a yellow color which can be detected through the transparent top paint. The yellow boots have also been repaired. Background repainted, a light blue, over gold and dark color. Stains show through the milky blue surface. Height of painting, 8"; width, 4".
1567. **One Miniature, Badshah Mahinddin Qadari, by an Unknown Artist. Indian. Mogul?**
Painted on paper in color—unfinished.
Two distinguished gentlemen on terrace. Badshah Mahinddin Qadari, with halo, sits on a low gold throne against green cushion. He holds up in his left hand a rose, and in his right is a string of beads. His visitor, who sits in front of him on a large blue and orange rug, has also a string of black beads. Both men wear green and red turbans. Behind the Badshah stands a servant, waving a reed fan. The servant is in orange with an overgarment of transparent white. Background has gold outlined columns and arches of mosque, and at top of miniature, a line of gold script. Height of painting, $7\frac{3}{4}$ "; width, $6\frac{7}{8}$ ".
1568. **One Miniature, A Fortune Teller, by an Unknown Artist. Indian. Mogul?**
Painted on paper in color.
Night scene on a white terrace. The fortune teller with long black hair, is seated at the entrance of a small domed building. Before her is a group of ten ladies, some seated and some standing. They are all dressed in bright colors and await their turn. Under the tree at the left is an attendant to the fortune teller and in the foreground, a small child makes fire and smoke rise—from below the terrace level. Mount of later date—of tan, sprinkled with gold. Paint cracked. Bookworm holes. Height of painting, $8\frac{5}{8}$ "; width, $5\frac{1}{8}$ ".

Miscellaneous

1569. **One Miniature, A Group of Ladies at the Emperor Akbar's Court, by an Unknown Artist. Indian. Mogul.**
Painted on paper in color.
Twenty-one ladies on a terrace covered with a large rug. Beyond, slender trees, three of which are in blossom, and a light green distance. The ladies are enjoying themselves in various ways. Two of them in gold are seated in the centre by the blossoms, and are smoking. Three attendants stand near. One lady on the left is asleep, others are drinking, and many are playing musical instruments while two dance.
Border of red with gold design.
Mount heavy tan paper with gold design. The mount has been cut down.
Height of painting, $11\frac{1}{8}$ "; width, $7\frac{1}{8}$ ".
Reverse:
An illuminated page of large black script, surrounded by red and gold, and green and gold, borders.
Mount of heavy tan paper with design of fine gold sprays of flowers.
Height of mount, $15\frac{1}{2}$ "; width, 10" over all.
1570. **One Miniature, Emperor Roushen Aktar Mohammed Shāh, A. D. 1719—1748, by an Unknown Artist. Indian. Mogul.**
Painted on paper in color.
The Emperor, dressed in gold, stands against streaky white and gold sky. The color of the face has been destroyed, line of profile remaining. His halo is in radiating outline and he wears a red and gold turban. A black shield hangs at his left side, and a sword in green scabbard which rests on the ground, he holds upright before him. Girdle, long trousers, and slippers of red and gold.
Mount of later date. Blue and cream marbled paper, pieced at bottom.
Picture rubbed and stained.
Inscription on reverse.
Height of painting, $7\frac{1}{2}$ "; width, $4\frac{5}{8}$ ".

Miscellaneous

1571. One Miniature, Terrace Scene, by Muhammed Fadil iln Sala al Ministri. Indian. Mogul.

Painted on paper in color.

Two lovers sitting together on gold and white couch leaning against large cushions. Attendant standing, fans them, and two musicians play. Tall gold standards support canopy and flowers blossom beyond the railing. There is a distinct emanation of joy, tranquility, and harmony, in color, composition and treatment.

Borders of later date, an inner brown one with gold design, and and outer one of dark blue and gold.

Mount with conventional repeating pattern of gold on cream ground.

Picture rubbed in spots.

Bookworm holes.

Height of painting, $7\frac{3}{4}$ "; width, 5".

Reverse:

An illuminated page of black diagonal script surrounded by borders similar in color to those bordering miniature on reverse.

Mount of later date, sprinkled with gold.

Height of mount, $15\frac{3}{4}$ "; width, $10\frac{1}{4}$ ", over all.

1572. One Miniature, Emperor Aurangzeb, 1658—1707, by an Unknown Artist. Indian. Mogul.

Painted on paper in color.

The Emperor stands, both hands on sword—silent and resolute. He is on open terrace with flowers and trees beyond. He wears a white transparent gown over long gold trousers. Trimmings and girdle, as well as band on regal headdress, are of gold with small detailed design in color.

Mount of later date, dark blue, sprinkled with gold.

Signature at bottom in centre.

Picture cracked and stained.

Height of painting, 10"; width, $6\frac{3}{8}$ ".

1573. One Miniature, Adoration of the Magi, by an Unknown Artist. Indian.

Painted on paper in color.

The birth of Christ. A scene in a black field with minute red and white flowers. Worshippers kneel before the Christ child bringing gifts of "gold, frankincense, and myrrh." Two angels above in sky with blue and gold conventional clouds. Unusual use of gold throughout—very jewel-like. White herons along bottom of picture, which part is rubbed and lighter in color.

Beautiful border of gold with delicate flower design and a narrow border outside, which at the top, also encloses a band of green blue with design and with inscription in white in centre.

Mount in blue and gold with design, in colors, of great detail and delicacy

Colors worn.

Height of painting, 6"; width, $4\frac{1}{4}$ ".

Miscellaneous

1574. **One Miniature, Nawab Zulfigar Uddaula, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color.
 A splendid standing profile portrait of a nobleman. His white coat, the color of which has been damaged, has a beautiful enamel-like surface. Golds and designs in turban and in girdle ends very fine. His hands are raised near his sword and knife and the rounded edge of black shield is at far side, below them. Face with black beard finely executed and expressive. Background of cream paper.
 Gold band borders picture.
 Mount of blue and white marbled paper.
 Border and mount of later date.
 Crack in paper.
 Height of painting, $7\frac{1}{2}$ "; width, $4\frac{1}{16}$ ".
1575. **One Miniature, A Millstone Cutter, by an Unknown Artist. Indian. Mogul?**
 Painted on paper in color.
 A white bearded old man with turban and brown spotted sleeveless coat, sits on the ground, dressing a millstone. Bowls and a second millstone beside him, and a red and blue rock at his left.
 Height of painting, 6"; width, $4\frac{1}{2}$ ".
1576. **One Miniature, Emperor Jehāngīr as Prince Salim, by an Unknown Artist. Indian. Mogul.**
 Painted on paper in color—a large fragment.
 The youthful prince is seated under a flat white canopy, surrounded with cushions, flowers, his pipe and refreshments;—and his arm around a young maiden beside him. Two men attendants stand behind, and a group of black haired musicians sing and play before them. The prince and maiden are on a rug, on a yellow terrace, behind which is a large square lily pond with ducks and lilies. White palaces on either side, a garden and pavilion beyond—and outer walls at the back.
 Prominent colors, gold, yellow and white.
 Miniature in bad condition—entire left side torn.
 Many bad cracks and rubbed portions.
 Height of painting, $10\frac{13}{16}$ "; width, $15\frac{13}{16}$ ".
1577. **One Miniature, Landscape with Mother and Child, by an Unknown Artist. Persian.**
 Painted on paper in color.
 A landscape in ink showing low hills and tall feathery trees. At the foot of the nearest tree sits a woman in a flowing gown and reddish cloak spotted with gold. She is lifting a child, who grasps a golden book in both hands. About her are growing flowers and leaves, and a row of plants and ferns is across the bottom of miniature. Three borders—an inner one of pink with lines of gold, a marbled paper border of red and pale blue, and an outer dark blue border with gold leaf design. Mount, which has been cut narrow on each side, is of deep pink heavy paper with gold flower and leaf design on three sides. Picture stained.
 Stamp of Exposition d'Art Musulman on reverse.
 Height of painting, $6\frac{3}{8}$ "; width, $4\frac{3}{8}$ ".

Miscellaneous

1578.

One Miniature, Group of Six Subjects on one Mount, by an Unknown Artist. Persian.

From left to right—upper row:

1. Painted on paper in color.

A landscape with three figures, suggesting Italian paintings of Madonna, Child, and Joseph. A large tree with yellow-green foliage at right, is above the three figures. A woman sits holding her child and an old man directs and advises her. Pinkish foreground.

Border of pink at top and bottom.

Signature at left centre.

Height of painting, $2\frac{13}{16}$ "; width, $1\frac{5}{8}$ ".

2. Painted on paper in color.

Distant red and blue mountains—nearby red and purplish rocks and two tall tropical trees. In foreground seated on the rocks, is a man with knees drawn up, his hands and chin resting on them. He wears blue trunks and has a red scarf over one shoulder. Blue and gold band at bottom of picture. Gold on trees and in distance.

Height of painting, $2\frac{13}{16}$ "; width, $1\frac{11}{16}$ ".

3. Painted on paper in color.

A profile portrait bust of a young woman holding cup in right hand. Behind her are flowering branches, and blue distance. Sky of streaky white and gold. She wears many jewels and a transparent drapery covers her hair. Border of brown which on right is edged with band of green.

Height of painting, 2"; width, $1\frac{3}{16}$ ".

From left to right—lower row:

1. Painted on paper in color.

Full length outline portrait of a woman holding cup and bottle. She wears a long severe coat with red girdle; and turban is wound around her black hair.

Height of painting, 4"; width, $1\frac{5}{8}$ ".

2. Painted on paper in ink and gold.

A sage seated under a tree, reading. The scarf that he holds, and the leaves on the tree are in gold. On the cover of the book is an inscription in ink.

Height of painting, 4"; width, $1\frac{3}{4}$ ".

3. Painted on paper in color.

Portrait of a tall man standing, holding long red cane. He has a reddish face and wears a white turban and long pale green coat covering lavender undergarment. Under his coat he wears his sword. His right hand is hidden by a long sleeve.

Height of painting, 4"; width, $1\frac{15}{16}$ ".

Separating and surrounding these six pictures is a border of brown with gold scroll design and lines in color and gold.

Mount of deep pinkish heavy paper with gold design of flowers and birds.

Mount is rough and torn at edges.

On reverse: A page of script with gold tracery and similar pink and gold border surrounding it. Mount similar to reverse in design—but of celadon green background.

Inscription and stamp of Russian collection on both obverse and reverse, on lower part of mount.

Height of painting, $6\frac{9}{16}$ "; width, $3\frac{11}{16}$ ".

Miscellaneous

1579. **One Miniature, A Young Man Seated, by an Unknown Artist. Persian.**
 Painted on paper in color.
 A young nobleman sits on square paneled stool; he is reading and his right leg is crossed over left knee. His turban and girdle have delicate lines of red with gold ends. From the girdle hangs his sheathed sword, the scabbard also red. He holds his book in his left hand, in his right a handkerchief. Entire picture painted with great delicacy.
 At the bottom of picture are inscriptions in ink, at upper right corner, the number 67.
 Narrow warm pink border with leaf design in dark blue and gold.
 Height of painting, $4\frac{7}{8}$ "; width, $2\frac{13}{16}$ ".
1580. **One Miniature, Sage Holding Cup, by Riza Abbazi. Persian. 17th Century.**
 Painted on paper in ink and color.
 A sage, kneeling, leans forward to pour from a bottle into gold cup in his left hand. He wears long severe garment with drapery over it, and he has on a large turban. Gold clouds and gold tree behind him, three pears on the ground before him. There are touches of color at sleeve and at bottom of garment. Signature at right side of picture below centre.
 Inscriptions on cream color bands at top and bottom of picture, all of which is surrounded by narrow greenish-blue border with leaf design.
 Mount of warm pink heavy paper with gold flower design.
 Mount stained.
 Height of painting, $4\frac{1}{2}$ "; width, $3\frac{1}{8}$ ".
Reverse: A page of diagonal script with illuminations in gold and color. Border of lines. Mount similar in type and color to obverse.
 Ink inscriptions and stamp of Russian collection, on both sides of mount.
 Height of script, $5\frac{2}{16}$ "; width, $3\frac{3}{8}$ ".
1581. **One Miniature, Landscape with Grotesque Figures, by an Unknown Artist. Persian.**
 Painted on paper in color.
 Nine men sporting on a hillside dotted with small tufts of flowers. Four of them are musicians, the other five dance about, grotesquely. Two of the dancers are arrayed in skins and heads of goats. At the top of the hill are several small trees and one very large one with yellow foliage.
 Signature at bottom of picture in centre.
 Narrow border of pink with gold leaf design. Mount celadon green heavy paper with large design in gold, of geese, hens, and sprays of flowers.
 Height of painting, $6\frac{3}{4}$ "; width, $3\frac{7}{8}$ ".
Reverse: Four oblong spaces with script, light in color, two of which are on backgrounds of brown, and two on dark blue. These spaces are separated and surrounded by narrow pink border with leaf design in gold. Mount similar to obverse.
 Inscription and stamp of Russian collection on both obverse and reverse mount, placed below picture and script.
 Size of each space; height, $1\frac{11}{16}$ "; length, $4\frac{7}{8}$ ".

Miscellaneous

1582. One Miniature, Lady Walking, by an Unknown Artist. Persian.

Painted on paper in color.

Full length portrait of a lady in long tight fitting coat with pleated girdle and orange undergarment. She sways backward in walking, to balance a large jar on her right shoulder. Background, pale gold design of small tree and flowers. Narrow white border spotted with gold, on each side of picture. Mount heavy paper with bold conventionalized design of animal head and medallions; in orange on dark blue.

Height of painting, $8\frac{5}{16}$ "; width, 4".

1583. One Manuscript, Rāmāyana, or Story of Rāma, by Vālmīki. Persian.

Binding. Modern—shiny black leather with gold tooling. Extra flap on cover.

Size, $11\frac{1}{4}$ " x $6\frac{5}{8}$ ".

Manuscript—Paper biscuit color—torn, stained, and repaired. Text black, in single rectangular space on each page. Some few pages have intersecting horizontal lines, and diagonal bands of text. Text introduced on pages with miniatures. First page of text has inscriptions on both sides, and on reverse also shows colophon and seals of Akbar, Shāh Jahān and Shāh Alam. These seals appear again on last page in volume.

Decorations. Unwan on first page of text—dull blue and gold, executed with great detail. Inscription on central gold ground.

Miniature. S. One hundred and thirty.

Painted on paper in color.

The names of the persons portrayed are in many instances written near them on miniatures. Miniatures extending entire length of right hand pages, show page number in small undecorated space at lower left corner. Most of the miniatures are in a bad condition, both paper and color damaged, and restorations seen in many cases.

1. A landscape with three figures and two birds. The hunter in brown kneels beside stork he has killed. Near him is a man standing in water, and a woman carrying a golden urn and a pink garment. Color damaged on flesh and tree trunks.

Height of painting, $6\frac{3}{4}$ "; width, $3\frac{5}{8}$ ".

This may be a version of Vālmīki's vision as he passed through the forest. He heard a bird-man and a bird-woman singing—and saw a hunter kill the bird-man. Vālmīki's anger at the hunter's cruelty, made him curse the hunter—and later, when the words he had used recurred to him, he found that they formed a new metre, which he called a shloka and in this metre form the Rāmāyana was written.

2. Sītā, seated under the Asoka tree at the court of Rāvana, guarded by rakshasas. Hanumān is hidden above in the tree. He has just found Sītā and wishes to convey to her secretly, news of Rāma.

Paint damaged.

Height of painting, $10\frac{5}{16}$ "; width, $5\frac{1}{2}$ ".

3. Rāma in yellow on his throne. He is speaking with two kneeling hermits on his right, who have come to beg him to slay two troublesome and evil rakshasas. In front of the hermits stands Lakshman, Rāma's devoted brother,—with

(Continued on next page.)

Miscellaneous

583. (Continued)

hands folded before him. Attendants coming up stairway at bottom of miniature, carrying golden vessels with fruits and spices, in preparation of a great sacrifice.

Twenty-two figures in picture.

Paper repaired and color restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{3}{16}$ ".

4. Forest Scene. Six ladies and a hermit. The hermit is endowed with one horn and he stands before his hut, made of twigs and leaves, speaking with one of the ladies. On the green in front of them are deer and rabbits, and delicate flower forms.

Paint rubbed along left edge.

Height of painting, $9\frac{1}{8}$ "; width, $5\frac{3}{8}$ ".

5. Gala scene outside the palace walls, as a king seated in his tonga approaches. A nobleman, in green and red, comes forward on horseback to greet him with outstretched hands. Crowds of citizens and counsellors gather from all sides to witness the scene.

Paper damaged—color restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{4}$ ".

6. The hermit with one horn is seated on a fine white horse traveling through the valley, and is followed by three men. His horse wears gold harness and long strands of flowers. In the foreground is a cart, drawn by a blue horse and a black one, in which Sītā sits, following the hermit through the rocky country. A man fills his pitcher with water from the stream at the bottom of the picture.

Part of inscription in lower margin.

Paint cracked and restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

7. A raised terrace with red roof and ornamented columns, on which sit the King, three men, and three ladies. In front of them on the ground are countless citizens and hermits. They are witnessing a sacrificial ceremony. The hermit and Sītā sit on the ground near terrace at right.

Paint rubbed.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".

8. Vishnu appearing as a scarlet giant in Dasharatha's sacrificial fire,—and offering to him rice and milk in a golden bowl—which Dasharatha must accept and share with his four wives, in order that a son shall be born. The King and one of his counsellors, stand with his four wives before the vision of Vishnu.

Signature in lower margin.

Paper torn, paint damaged and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".

9. The King and his court are in the forest. The King has left his tonga, which awaits him near rocks,—and he approaches a hermit standing under a large tree. Sages stand behind, and at the right—further forward, are a group of women;—one in long white robe.

Paper torn, paint damaged.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".

10. Dasharatha on his throne at the left, with two ministers on blue platform near him, writing and reading a royal command. Below stand two other counsellors and beyond the terrace wall are three heralds with trumpets and drums.

(Continued on next page)

Miscellaneous

1583. (Continued)

Paper torn, paint damaged and restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

11. Dasharatha seated on throne in inner court, the floors of which are green. Before him a group of eleven men, and three others near the group, bowing before the King. One of his wives approaches through doorway on right. There are stars in the air before her. She is probably Kaikeyi coming to ask that her son Bharata shall be placed on the throne instead of Rāma. Four deities appear in the sky. High red walls in foreground and one more stands outside near entrance on right.

Paper torn, paint restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".

12. A group of six persons, Rāma, Lakshman, two men and two women, are seated on a mound near stream in foreground. It is at night and the sky shows many stars. Two sentries on guard back of the group near temples—and on the farthest hilltop stands a woman.

Paper and paint damaged, repaired and restored.

Height of painting, 10"; width, $5\frac{1}{2}$ ".

13. Rāma and Lakshman in the rocky wilderness, meet Panchavati, a fearful red rakshasi, sister to Rāvana. She is dressed in blue, and is endowed with claws and tusks.

Signature in lower margin.

Paper repaired. Paint restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

14. Rāma and Lakshman meeting with Sugriva the King of the monkeys; who shows them jewels dropped by Sītā when carried away by Rāvana. Hanuman stands in foreground, also holding jewels. Four deities appear in the sky.

Paper repaired; color restored.

Height of painting, $9\frac{3}{4}$ "; width, $5\frac{1}{2}$ ".

15. Rāma and Lakshman proceeding through the land, with a third person, (Vishvamisra?) between them.

Paper torn and stained; color restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{1}{2}$ ".

16. Rāma and Lakshman overcoming two enormous rakshasas, one of them red, one green. Landscape with row of trees in background. Inscription on lower margin.

Paper torn, color restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

17. A group of fourteen ladies on a green hillslope. They are dressed elaborately and all wear curious, black, ball-ornaments. Along the summit of the hill is a row of trees against a dark sky.

Paper torn, color restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

18. Part of the great "horse-sacrifice." A group of men among high rocks, before a rishi (sage or priest) seated in his cave. A white horse browses within circular gray space of ground.

Color restored.

Height of painting, $10\frac{3}{4}$ "; width, $5\frac{3}{4}$ ".

19. The meeting of Rāma and Sītā in a beautiful garden without the palace. Lakshman stands behind Rāma and an

(Continued on next page)

Miscellaneous

1583. (Continued)

old man is with Sitā. Possibly he is her father Janaka, although he is not in kingly garb.

Paper torn, color damaged.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{4}$ ".

20. Dasharatha preparing a great sacrifice. He has descended from his throne and sits on the terrace near the sacrificial fire. Before him are fourteen sages and at doorway of temple stand two other men. Gold vessels and offerings in the centre of the terrace.

Paper torn, paint rubbed and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

21. Rāma and Lakshman kneeling with Vishvamisra before a hermitage where sits the aged rishi. Two horses in lower left corner and above them, the sacred cow with cowherd.

Paper cracked and stained, color restored.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{3}{4}$ ".

22. A royal combat. On the left, six equestrians stand in a row, one beside the other. Before them in a cleared space are two duellists and four horsemen with spears—all are fighting. Behind, rises a light green hill with spectators seen along the edge.

Paint cracked and restored.

Height of painting, $9\frac{1}{2}$ "; width, $5\frac{3}{4}$ ".

23. Sacrificial rites before a hermitage. A large group of sages have gathered together on the ground, encircling sacred offerings. Beyond them is a covered terrace where three men sit, with manuscripts before them. A deity in blue stands behind the terrace on the right.

Paint damaged and restored.

Height of painting, $10\frac{3}{4}$ "; width, 6".

24. A great sacrificial fire is burning and eleven men stand near it with arms raised. Above them in the sky, a deity is seen, and a second one descends headlong from the clouds. As the fire burns, the people look towards the deity above them, in prayer and in supplication.

Paint damaged and restored.

Height of painting, $10\frac{7}{8}$ "; width, $5\frac{3}{4}$ ".

25. A man is tied to flaming stake, and is being flogged. In the centre of the great hall sits a king on his throne, and near him a prince stands conversing. Five other figures—nine in all.

Paint damaged and restored.

Height of painting, $9\frac{3}{4}$ "; width, $5\frac{3}{8}$ ".

26. Three dark skinned men advance stealthily through a rocky valley. Behind them flows a mountain stream and above, tower large pink rocks.

Inscription in top margin.

Paper repaired, paint restored.

Height of painting, $9\frac{3}{4}$ "; width, $5\frac{1}{4}$ ".

27. The four-faced shining Brahma has descended with three other gods, to confer with an aged sage. They are seated just beyond the steps to a temple, and not far from pool.

Inscriptions in margins—damaged.

Paper and color damaged and restored.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{3}{4}$ ".

28. Sitā, having been taken to hermitage by the river Ganges,

(Continued on next page)

Miscellaneous

1583. (Continued)

seeks comfort from Vālmiki, seated within a ring of flames. A landscape with tall trees, blossoming shrubs and many birds. Inscription on upper margin.

Paper repaired.

Height of painting, $10\frac{1}{2}$ "; width, 6".

29. Men bringing Janaka's great bow, to see if Rāma can bend it. Seven men pull the cart carrying the great chest with treasured bow. White background and distant high rocks.

Inscriptions in upper margin.

Height of painting, 9"; width, $5\frac{3}{4}$ ".

30. Rāma at the court of Janaka successfully bending the great bow which the gods once gave to an ancestor of Janaka. Behind Rāma stand Janaka, Vishvamitra, and Lakshman. Six other figures. Part of inscription in lower margin.

Paper and color damaged.

Height of painting, $10\frac{3}{4}$ "; width, $5\frac{1}{2}$ ".

31. Janaka issuing an invitation to Dasharatha to come to the fourfold wedding at his palace. Janaka on throne and nine other figures in the picture.

Inscription in lower margin.

Paper and color damaged.

Height of painting, $9\frac{7}{8}$ "; width, $5\frac{3}{4}$ ".

32. Dasharatha with followers coming to the marriage of his sons—and being met by Janaka and retainers. In the distance beyond hills and sheer rocky peak, is seen the palace.

Eighteen figures in picture.

Paper is torn and color restored.

Height of painting, $10\frac{7}{8}$ "; width, 6".

33. At the court of Janaka. He is on throne with attendant fanning him. He speaks with four men at his right. Below, seven sacred cows are being let in.

Inscription in upper margin.

Paper badly damaged.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{3}{4}$ ".

34. Facing No. 33.

The four bridal couples; Janaka's daughters Sitā and Urmila, with their prospective husbands Rāma and Lakshman. Also Kushadhwaja's daughters Mandavya and Srutakirti, with Bharata and Satrugna all standing at the garlanded marriage dais. Others seated near, on ground, or in the palaces beyond.

Palm tree between palaces.

Inscription in upper margin.

Paint rubbed and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{3}{8}$ ".

35. The two Kings parting, each in his tonga. They are in a country of rocky cliffs, red and purple—with a wide green roadway between.

Gold sun in upper right corner.

Inscription in upper margin.

Color restorations.

Height of painting, $8\frac{3}{4}$ "; width, $5\frac{1}{2}$ ".

36. Rāma letting loose an arrow from his bow. An aged man stands near.

Paper stained, color restored.

Height of painting, $3\frac{1}{2}$ "; width, $3\frac{3}{4}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

37. A general view of palace and courts. In the near court stand several counsellors. At the bottom of the miniature outside of palace walls, are three horses, and men attendants. Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

38. Rāma welcomed home by his mother and Dasharatha's other wives. Rāma kneels and touches Kaushalya's feet. In the foreground are trumpeters and drummers announcing his return.

Paper torn—color restored.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{5}{8}$ ".

39. Dasharatha on his throne summoning a council of his vassals and counsellors. He is on a large raised throne, and attendant in yellow stands behind him and a prince is on lower platform. The scene is in a walled palace court.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

40. Kaikeyi, one of Dasharatha's wives, and the mother of Bharata, has told Dasharatha of her jealous desire that Rāma should be sent to lead a hermit's life for fourteen years and that Bharata should be established on the throne. Dasharatha, having promised to grant her desire, swoons with grief. Near them stands Manthara—the nurse who has incited Kaikeyi to do this evil thing.

Paper torn, color restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{3}{8}$ ".

41. A king accompanied by one attendant advances from entrance of palace, along a blue and gold tiled path, to meet group of seven men. Below, in immediate foreground on left, are four others going forward with outstretched hands. White walled palace with lavender and mahogany color above.

Color restorations.

Height of painting, $9\frac{1}{8}$ "; width, $5\frac{1}{2}$ ".

42. Kaikeyi and Dasharatha are seated on a small covered terrace. Kaikeyi tells Rāma, who stands before them with Lakshman, that he must go into the forest for fourteen years—and that Bharata is to be placed upon the throne. Gateway at the lower left corner, and outside the walls a pool with three fishes.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{5}{8}$ ".

43. Rāma and Lakshman, stand facing each other, carrying their bows and arrows. They are in a rocky wilderness, pink and lavender rocks behind them, and one red bird upon a skeleton tree.

Color restored.

Height of painting, $5\frac{3}{4}$ "; width, $3\frac{5}{8}$ ".

44. The departure of Rāma, Sītā and Lakshman to the forest. All the court accompany them to the gate and mourn their going. Twenty-two figures in miniature.

Signature in lower margin.

Color restored.

Height of painting, $9\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

45. Lakshman vows fidelity to his brother Rāma—and kneels down to kiss his feet. Sītā stands behind Rāma. They are under a large tree.

Inscription in margin on left.

(Continued on next page)

Miscellaneous

1583. (Continued)

Color restoration.

Height of painting, $3\frac{1}{4}$ "; width, $3\frac{5}{8}$ ".

46. Palace scene, in a large hall with corridor behind. A king and two princes in great distress. The king kneels and raves, and the princes have fallen on the floor. Royal wives and court ladies—seven in all—stand near in consternation. At the bottom of the miniature a scene outside the building, with three men and small dark tree on right.

Paint badly damaged and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".

47. Small picture of three ladies and an aged dignitary standing against a green background. (Dasharatha's three other wives begging him to recall his command to send Rāma into exile.)

Color restored.

Height of painting, $2\frac{5}{8}$ "; width, $3\frac{5}{8}$ ".

48. Rāma and Sītā in a tonga drawn by two horses, start out from the palace which is seen in the distance against gold sky. They are going towards Koshala, through a green valley amid purplish rocks and distant green hills. Two men are seen beyond rocks on right, and another in foreground at bottom of picture. Paint damaged and restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

49. Rāma and Sītā sleep by the bank of the river Ganges. Lakshman watches as guard near them. There is a fourth figure—that of a youth—who speaks with Lakshman. Beyond at the left, a small waterfall issues from pinkish rocks above—and falls into the river. Two white mountain goats on rocks.

Inscription in top margin. Signature in lower margin.

Color restored.

Height of painting, 9"; width, $5\frac{1}{2}$ ".

50. A landscape with distant red rocks, trees, and palace. Under a large tree on the near left sit two princes, a third one kneeling before them, with three attendants and two horses standing behind. On the ground between the princes are dishes of cakes. At the bottom of picture is a river where crocodiles and turtles are swimming.

Inscription in lower margin.

Paper torn, color restoration.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{4}$ ".

51. Lakshman brings flowers to Sītā who sits with Rāma beside a stream. Rocks and animals, birds and waterfalls surround them in beauty.

Paper stained, color restorations.

Height of painting, $10\frac{1}{4}$ "; width, 6".

52. Rāma, Lakshman and Sītā reach the hermitage of Vālmiki. The rishi is seated on the terrace outside of his dwelling. He is on a tiger skin. Large tree with light foliage, behind the hermitage.

Damaged inscription in top margin. Signature in lower margin.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

53. Rāma, Sītā and Lakshman come to the great tree Shyama, to whom they all pray. A small hermitage is seen high up in the distance, beyond pink and red hills.

Paper torn, color badly damaged.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

54. Sītā and Lakshman seated near a stream. Rāma standing near, bids Lakshman guard Sītā while he hunts. A light brown mound is behind them, at the top of which is an inscription.

Inscriptions in margin above on left.

Color restorations.

Height of painting, $6\frac{3}{4}$ "; width, $5\frac{1}{2}$ ".

55. A portrayal of the dream that Dasharatha has of his youth,—when he was so skilled a bowman that he could aim by sound alone, and once thus wounded mortally a young hermit. In this picture Dasharatha is confessing to the father and mother who kneel beside their son in sorrow, that it was he who killed the man accidentally.

Inscription in light space in sky at upper part of tree.

Color restorations.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

56. The death of Dasharatha, who has mourned for his exiled son Rāma. He lies on long red and gold couch, is covered with heavy red wrap and wears his crown. Near him seven women mourn and tear their hair in grief.

Signature in lower margin.

Paint cracked, color rubbed.

Height of painting, 10"; width, $5\frac{1}{2}$ ".

57. Eight mourners in the palace court, near the empty throne of their king. Two black and white cats jump about on the green. Blossoming bushes in the foreground; and a dome seen over mahogany wall at further side of court.

Color damaged and restored.

Height of painting, $9\frac{1}{8}$ "; width, $5\frac{1}{2}$ ".

58. The funeral rites of Dasharatha. Bharata and his brother Satrughna stand in the foreground while Vashishtha performs the ceremony, standing near a large gray urn. Six other men stand behind the princes, and near them is a small tower with dome, whereon two birds stand. Palace and hills in distance.

Color restorations.

Height of painting, $8\frac{3}{4}$ "; width, 5".

59. Dasharatha's funeral pyre at the top of a hill. Two of his wives are laying him upon the flames. Twenty-one other figures and four sacred cows are on hill below—witnessing the final rites.

Paint damaged and restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{1}{4}$ ".

60. Four woodchoppers, cutting down trees in a forest—in preparation for Dasharatha's funeral. Blue and red tree trunks and low growing plants with heavy leaves. The man in lower corner is carrying a pile of wood on his head.

Color restorations.

Height of painting, 7"; width, $3\frac{3}{4}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

61. Bharata in his tonga, starting out with retainers and cavalymen, elephants and camel—on an expedition in search of Rāma. They are journeying through a valley with rocky mounds of many colors.

Signature on lower margin.

Paint damaged and restored.

Height of painting, $8\frac{3}{4}$ "; width, $5\frac{3}{8}$ ".

62. Bharata and his followers crossing a gray swirling sea in brown ships with animal heads on prows. A lavender rocky island in distance.

Signature on lower margin.

Paint damaged and restored.

Height of painting, $8\frac{5}{8}$ "; width, $5\frac{3}{8}$ ".

63. Bharata being entertained on his journey through Prayag, by Vharadwaja who warns him not to blame Kaikeyi. He tells Bharata that "the exile of the king is for the good of men and gods, and asuras and hermits." A group of four women is standing on the green before terrace, near a pool and flowering tree. There are nine men in the picture, including Bharata, the king, and attendant sages.

Paint restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{1}{2}$ ".

64. Bharata finds Rāma and Lakshman with Sītā under a curving green tree. He falls at his brother's feet and begs him to return to Ayodhya as king. On the right of the picture is Sītā, surrounded by three women.

Signature in lower margin.

Discolorations and restoration.

Height of painting, $9\frac{7}{8}$ "; width, $5\frac{3}{8}$ ".

65. A group of twelve counsellors sitting under a tree in a wide expanse of flat country. In the lower left corner, a youth walks near the edge of a pool, a staff and gold bottle carried over his shoulder.

Signature on lower margin.

Color rubbed and restored.

Height of painting, 10"; width, $5\frac{1}{4}$ ".

66. Rāma kneels low before three ladies. Sītā stands before them, and Lakshman is behind Rāma. On the left stands a king conferring with a hermit. Landscape with distant hills, trees and palace.

Signature rubbed, in lower margin.

Color restorations.

Height of painting, $9\frac{7}{8}$ "; width, $5\frac{1}{2}$ ".

67. Rāma with Lakshman standing beside him, shoots off an arrow and kills a large spotted rakshasa, who falls headlong through the air.

Part of signature in lower margin.

Color restorations and discolorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

68. A landscape with high purplish rock in distance and a black tree at the top of it. Rāma and Lakshman have just slain a three headed red rakshasa, who falls to the ground.

Damaged inscription in lower margin.

Color restorations.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

69. Rāma standing near a yellow hill, has left arm raised. He has just wounded a pink rakshasa with gold horns and claw feet who has fallen before him. Lakshman stands on the right.

Signature just below horizontal tree trunk on left above rakshasa.

Color restorations.

Height of painting, 9"; width, $5\frac{3}{8}$ ".

70. Rāma kills Maricha, a rakshasa who has assumed the form of a golden deer. Landscape with mahogany tree on the right where many birds perch, and a pool with waterfall at bottom of picture.

Inscription on lower margin.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

71. Rāvana the ten headed and twenty armed demon king of Lanka, has stolen Sītā whom he clutches by the hair—as he stands well armed and ready to slay any defender who may approach.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{5}{8}$ ".

72. The vulture Jatayu sees Rāvana carrying off Sītā, and fights for her freedom. But Rāvana is too powerful and wounds Jataya severely. Sītā prays the gods for deliverance. Signature in lower left corner.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

73. Sītā has been placed in the care of five terrible rakshasas who sleep near her as she sits under a tree. Rāvana assumes the form of a god, and seeks to woo her—but she hides her face and grieves for Rāma.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{5}{8}$ ".

74. Rāma and Lakshman meet a horrible green monster with wings, as they start their search for Sītā. He has been cursed with this form, until Rāma shall slay him and set him free. (After Rāma has done this, he is counselled to seek the help of the monkey king, Sugriva.)

Part of inscription in lower margin.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

75. Rāma gives Hanumān his signet ring to carry to Sītā as a sign from him. Lakshman stands beside Rāma. They are at the edge of a stream in a green meadow, with pink wall of rocks and large green tree, behind them.

Part of inscription in lower margin.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

76. Rāma and Lakshman have reached the Rishyamukha mountain where Sugriva lives, and are seated on a green plateau with Vibhishana, Sugriva and other leaders, while the monkey forces below are assembling to prepare to follow Rāma to battle. It is night scene with new moon.

Signature in lower margin.

Paint rubbed and paper torn.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

77. Hanumān leaps over tonga pole and throws a red rakshasa to the ground. In his left hand Hanumān carries a small skeleton tree. The rakshasa falls towards a pool wherein are ducks and fish.

Inscription and signature in lower margin.

Paper torn, color restoration.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{3}{8}$ ".

78. Rāma standing and Lakshman, wounded on the ground, are with Sugriva and monkeys in a landscape with blossoming tree and distant pink and purple rocks. From the swirly sky the spotted rakshasa who wounded Lakshman is descending toward them.

Signature in lower margin.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

79. Kumbhakarna or "Pot Ear," a brother of Rāvana, who sleeps for six or eight months at a time, is seated on the ground with his arms above his head. He is gray in color, and wears a red skirt and many bells.

Signature on rock at lower right corner of picture.

Color restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{5}{8}$ ".

80. A rocky landscape with rakshasas advancing to meet foe. One of the leaders, a brown horned creature dressed in white, sits in a tonga and is holding two long spears with flying pennant. This tonga is drawn by two gray mules. There are six other figures in this picture, all demons.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{4}$ ".

81. Hanumān rooting up part of a mountain in order to bring healing herbs for the slain and wounded monkeys. He leaps across the land holding the mountain peak, above his head. Two characters written in centre of sky.

Paper torn and repaired.

Color restored.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{3}{8}$ ".

82. Kumbhakarna advancing to devour the enemy. He is a tremendous rakshasa standing with gold club over his shoulder.

Paper torn and repaired.

Color restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

83. Hanumān, kneeling on the ground and struggling with a red rakshasa, overcomes and devours him. Landscape with gold sky and distant palace. A large pale green tree stands on the right, on the trunk of which is signature. In the sky to the left of tree is an inscription.

Paper torn and repaired.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

84. Rāma has killed and beheaded a huge gray rakshasa with red horns and a purple tongue. Rāma stands holding bow in left hand, his right hand raised above his head.

Landscape of yellow, with distant rocky ledges on which are a row of buildings and trees.

Paint rubbed and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

85. Again a host of demons with elephants and horses, are starting out to subdue Rāma and his allies. This procession is passing through the hills and valleys, from left to right. Countless demons are armed with spears and clubs, and in the centre of miniature, one of the leaders, in blue and gold, rides a black elephant elaborately attired and decorated. An attendant sits behind holding spear. Tonga drawn by two horses, is in foreground.

Color restorations.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{1}{2}$ ".

86. Hanumān and some small monkeys are slaying one of the demon leaders. His horse lunges forward and the demon falls, wounded, from the saddle. Light green landscape with yellow tree and red birds above, on right.

Paper and color badly damaged.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

87. Hanumān is slaying a red rakshasa who is on his knees before him, while two other monsters stealthily approach Hanumān from beyond the rocks, to wound him with their arrows. In the foreground is a fallen black elephant.

Paper stained and torn.

Paint rubbed and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

88. A landscape with great rock cliffs, a waterfall and two dark trees, in the background. In the foreground Hanumān beheads a three-headed rakshasa, whom monkeys are devouring. They have put to flight two other demons.

Paper torn. Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

89. Hanumān alone, standing on a blue rock, with snakes, foxes and birds all about him in a landscape with gold rocks, small trees, and blossoming shrubs.

Paint and paper damaged.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

90. Hanumān springs into the air over rocks and streams, carrying above his head a mountain peak with healing herbs for the wounded Lakshman. Delicate painting of flowers and plants against light blue sky.

Paper and paint damaged.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

91. Facing No. 92.

Rāma leading the monkey hosts in battle. Lakshman and Hanumān in foreground. Rāma in yellow stands on lavender rocks ready to let his arrow fly at the enemy. Pale green distant hills with palace and trees.

Inscription on pale green hill to the right, near top of picture.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

92. Rāvana approaches Rāma—who is facing him in miniature No. 91). Rāvana is surrounded by armed rakshasas and he stands behind a lavender rock. Above him are rock formations and a large tree, near great gold palace.

Color damaged and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

93. Hanumān carrying a small tree over his left shoulder, has overthrown a great, horned, red rakshasa, who falls to the ground before him. In the distance purple rocky peaks and trees.

Paint damaged.

Restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

94. Hanumān and a rakshasa wrestle together on a green plateau. Rocks and large pale tree with dark and light foliage, beyond them.

Paper cracked and paint torn.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

95. Rāma and Lakshman slaying a red and purple monster. Rāma leans towards the rakshasa and takes aim again with his arrow; a flat expanse of green landscape, with pink rock and light yellow hill in distance.

Paper torn.

Paint cracked and restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

96. The rakshasas offering libations and sacrifices to the war gods, before starting forth again to try to slay Rāma.

Thirteen figures in all, seated on the ground or on terrace in front of a low pink building.

Pictures badly damaged and stained.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

97. Indrajit, the son of Rāvana, brings forth an illusory figure of Sītā and slays her, before the eyes of Hanumān. Row of five dark trees against light sky at top of picture.

Paper torn.

Color restorations.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{4}$ ".

98. Hanumān rushing with all his might toward a red rakshasa who holds out a circular shield to defend himself from the tree which Hanumān is about to hurl at him. In the foreground four other rakshasas, one a chief riding in a cart drawn by two horses. Lakshman and Sugriva, above, near purple rocks, and on the left a white demon stands.

Paper torn and repaired.

Paint rubbed—color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

99. A battle rages between monkeys and rakshasas, in a hilly space with lavender rocks and distant tree-topped slope of light brown. At the bottom of the picture is a row of five persons. From left to right—Hanumān, Sugriva, Vibhishana, Rāma, Lakshman,

Paint restored.

Paper torn and stained.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

100. Lakshman beheads a large rakshasa in armor while many small monkeys approach from different directions. The landscape is wild and mountainous, with blue slope in centre and brown and purple cliffs beyond.

Paint cracked—paper torn.

Restorations and repairs.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

(Continued on next page.)

Miscellaneous

1583. (Continued)

101. A palace court scene. Rāvana confers with two rakshasa counsellors while Sītā standing under a tree, prays for deliverance. Gold walls beyond, and green and gold mosaic floor.

Paper torn.

Colors rubbed, and restored.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

102. A figure stands on a rock—alone. Below on the hill-slope, rakshasas and animals lie slain. On the left a large dark tree, and at top of picture, lavender peaks with birds and flowering branches.

Color damaged and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{2}$ ".

103. Rāma seated on a high rock under a tree, looks out across the valley. On a lower rock kneels Lakshman near Hanumān and Sugriva. Monkeys in foreground—and in trees at top of picture—battling.

Paint damaged and restored.

Paper torn.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

104. Rāma meets Rāvana in combat, but his arrows do not pierce Rāvana, they return again to him. Rāvana seems invulnerable. Lakshman beyond purple rocks stands watching, under a tree. Three small monkeys and a black rakshasa also in picture.

Paper torn and stained.

Color restorations.

Height of painting, $9\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

105. A landscape with wall of pink rocks and a stream dividing foreground and separating combatants. Lakshman has been wounded and lies on the ground near Rāma who touches him with his spear. Rāvana is on opposite side of stream, with two rakshasas above him on rock wall.

Paper torn and stained.

Paint rubbed.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{5}{8}$ ".

106. Rāvana slain by Rāma falls and is devoured by monkeys. Three rakshasas stand behind blue rocks in distance.

Paper torn and stained.

Color damaged and restored.

Height of painting, $10\frac{5}{8}$ "; width, $5\frac{3}{8}$ ".

107. Vibhishana, Rāvana's brother, takes his rightful throne again—where he is seen in this miniature on a gold terrace, surrounded by six rakshasas and two youths.

Paper torn.

Color damaged and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

108. Rāma is seated on the ground, with Vibhishana and his other allies near him. He has renounced Sītā because she has lived with Rāvana, although he knows of her purity and faithfulness. Sītā, grief stricken, has ordered a funeral pyre to be built and enters the burning flames. Rāma's allies and citizens pray him to relent.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

- 109.** A large open terrace on which are Rāma and Sītā, and before Rāma, heroes, princes, and allies, worshipping him. In the foreground five men also worshipping Rāma who is in reality, Vishnu.
 Paper damaged, stained and repaired.
 Color rubbed and restored.
 Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".
- 110.** Rāma upon his throne in Ayodhya where happiness and prosperity now fill the land. He is surrounded by his allies, citizens, and hermits, who have come with gifts. Rāma questions the sages about the history of Rāvana. Four deities are in the sky above the palace roof.
 Paper damaged and repaired.
 Color restorations.
 Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".
- 111.** One of the gods, departing from Ayodhya on the great phoenix Garuda. On the ground below him are slain rakshasas, and one has been put to flight—at the left. Landscape of yellow, with red palace at summit of long hill.
 Paint rubbed.
 Color restorations.
 Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{4}$ ".
- 112.** Kumbhakarna ("Pot Ear") asleep on an orange terrace. Gold wall and entrance at bottom of picture.
 Paint rubbed and restored.
 Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".
- 113.** Rāvana in gold ornamental two-wheeled car with roof. Near him stands red rakshasa, and on the right a tall dark tree. Water and white ducks in the foreground.
 Color restorations.
 Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".
- 114.** Rāma has become many-armed, and overthrows Rāvana, striking him with a gold club. Landscape of green with pink palace at top.
 Paint rubbed and paper torn.
 Height of painting, $10\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".
- 115.** Hanumān in the foreground, holding a necklace of dark beads. Beyond him Rāvana with many weapons. They stand on a green plateau with rocky ledge in distance.
 Paint restored.
 Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".
- 116.** Rāvana standing armed before a long-eared, winged creature. In the distance, beyond green hill, are two rakshasas,—and above text is an inscription in small square space near top of green hill.
 Paint rubbed and restored.
 Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".
- 117.** Rāvana standing on a terrace with a red rakshasa. The demon king is in regal attire and carries many gold weapons. Walls rise behind them, and walls of terrace are in front. Below, an entrance, and above a gold square tower.
 Color restored.
 Height of painting, $10\frac{5}{8}$ "; width, $5\frac{1}{4}$ ".

(Continued on next page)

Miscellaneous

1583. (Continued)

118. Ravana stands in the centre, elbows bound. On all sides are rakshasas. A large elephant, attired richly, enters from the right with rider. Behind, a great pinkish rock rises in tiers—and beyond these are several figures.

Inscription in light space in centre of sky.

Paper torn—paint restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{2}$ ".

119. Ravana falls and is pursued by gold figure in red tunic. Behind them are sheer rock cliffs and dark trees. In the sky an inscription—near centre.

Color restored.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{3}{8}$ ".

120. The golden figure is seated on a square white throne on platform, half surrounded by flames. Behind him stands Sita with white fan, and in front of the flames is Ravana. Landscape of distant rock cave and steep red hill.

Color rubbed and restored.

Height of painting, 10"; width, $5\frac{3}{8}$ ".

121. Landscape of lavender rock mountain on which is elaborately saddled white elephant and rider. Below in valley a monstrous rakshasa has just overthrown one of the monkey host.

Color restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

122. Sita stands at the edge of the river wearing long transparent veil over her head and gown, and holding a blossom in her right hand. Before her is a small waterfall—a hillslope of dark green behind her,—and in the sky appears a god—near the sun.

Inscription in sky just above text.

Paint rubbed and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{4}$ ".

123. Four female figures at the edge of a green slope near purple hill. Ravana falls down the hill and one of the women holds him by the wrist. At the bottom of the picture is a pool, and on the back a tall dark foliage tree.

Inscription in lower margin—damaged.

Paper torn—paint cracked and restored.

Height of painting, $8\frac{3}{4}$ "; width, $5\frac{1}{4}$ ".

124. A king before a mighty yogi who sits near his temple door on a terrace. Near to him sits another sage, and in the doorway is a younger man standing. At the far edge of the terrace is a large yellow tree with dark foliage.

Inscription in light space on foliage of tree.

Paper torn—paint rubbed and restored.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

125. Lakshman slays a rakshasa with his bow and arrows. The demon is on the ground, and wears bells and dark blue trunks. Landscape with yellow central hill and distant rocks.

Color rubbed and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{3}{8}$ ".

(Concluded on next page)

Miscellaneous

1583. (Concluded)

126. Rāma comes upon a yogi standing on his head, practising disciplines,—hoping for heaven. Rāma draws his sword and cuts off the yogi's head. Four deities appear in the gold sky.

An inscription between them.

Paint cracked.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

127. Sitā, having been renounced again by Rāma, seeks solace at hermitages in the forest. In this miniature she meets Vālmiki, who takes her to his hermitage. Distant white palace seen beyond cliffs on left.

Paint cracked.

Height of painting, $10\frac{3}{8}$ "; width, $5\frac{1}{4}$ ".

128. Rāma on his throne surrounded by men, counsellors, princes and sages. In the lower right corner a scene is inserted, of Vālmiki sitting on a lavender hillside teaching the Rāmāyana to Kusha and Lava—Rāma's sons.

Paint rubbed and restored.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

129. Sitā, not born from mankind, but having sprung from the furrow, is now taken home by Earth. The ground opens and Sitā on a golden throne borne by mighty nagas (semi-human snakes) descends into the chasm. Rāma on throne is plunged in sorrow. All near are astonished, and wonder at her strange disappearance.

Inscription in light space on roof of throne terrace.

Paper torn.

Color restorations.

Height of painting, $10\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".

130. Rāma has been told by the great yogi Time, that he must go to reign over the gods, having completed his work on earth. Many of the people of Ayodhya wish to follow him. So Rāma, his brothers, and the Brahmans and all their following, start out for Saragu. Landscape with green plateau and pink rock forms. Large tree at right and three deities in sky. Paint and paper very badly damaged—entire right side torn.

Color restorations.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

"An account of Rāma's battles with Rāvana, the demon king of Lanka, or Ceylon—to rescue his wife Sitā. Translated from the original Sanskrit by order of Emperor Akbar about A.D. 1582, and profusely illustrated by the leading artists of those days. Emperor Akbar's, Shāh Jahān's and Shāh Alam's seals affixed to first and last pages of the work. Pictures signed. Probably stolen from palace at Agra where the Jāts plundered that city in the 18th century." H. B. H.

Miscellaneous

1584.

One Manuscript, Hamlai Hydri, or Wars of Mahomet, Persian.

Binding. Modern. Red leather with wave lines of gold tooling in small pattern over binding. Narrow gold border. Size, 14" x 9³/₈".

Manuscript. Deep cream paper—stained and pieced. Text black, in four columns with transverse bands of red. Central portion of pages inlaid in margins of lighter colored paper. After miniature No. 44, pages have no division lines between columns. Some of text not in column form. Blurred red seal on last page of volume. Bookworm holes.

Decorations. Unwan—on first page of text—gold ground with illumination in blue, pink, and green. Unwan damaged. Red seal and inscriptions on reverse.

Miniatures. Forty-four.

Painted on paper in color.

Mahomet always represented with covering over face, and head encircled in flames.

1. Mahomet in cave, kneeling on pink rocks. An angel stands before him with hands held out. Pink rocks above, and distant view of small animals.

Height of painting, 6¹/₄"; width, 5⁷/₈".

2. Three white men and three black men in conference. The swarthy ruler is seated, and conversing with white dignitary—also sitting. A dark faced warrior in foreground clasps arm of white man. All on terrace, on dark green rug designed in color. Small fountain playing in distance.

Height of painting, 6¹/₄"; width, 8¹/₂".

3. Mahomet riding a human-headed green and red horse through space. Four angels surround him, flying. In front sits large roaring lion, encircled in gold flame.

Height of painting, 6"; width, 7³/₄".

4. Mahomet in grove of date trees—hands raised as in salutation or response. Man before him bows, and from gold pitcher sprinkles water on ground.

Height of painting, 5³/₄"; width, 6¹/₂".

5. The meeting of the Generals—both on horseback, with their soldiers following. Mahomet is represented in white in the distance—his general also having face covering and flaming halo. He also usually carries triangular white banner.

Paint rubbed.

Height of painting, 5³/₄"; width, 8".

6. The beheading of a man. A haloed general on white horse, face to face with enemy, decapitates him with sword.

Height of painting, 4"; width, 7⁵/₈".

7. Mahomet alone in combat with opponent, cuts him in two vertically. Both men on horseback.

Height of painting, 4"; width, 7⁵/₈".

8. Landscape of rounded earth-colored hill with groups of soldiers approaching over top of it from either side. Before them, two men fighting. The horseman has thrown his adversary from his camel and cut off one of his legs.

Height of painting, 5¹/₈"; width, 6¹/₄".

9. The onrush of a group of cavalrymen, the general in their midst, and Mahomet beyond—as protector. One man rides into their group—with sword upraised.

Height of painting, 3⁵/₈"; width, 7¹/₂".

(Continued on next page)

Miscellaneous

1584. (Continued)

10. Again an encounter, Mahomet in rear and his general slashing furiously. Seven figures on horseback. Paint rubbed at left edge. Height of painting, $4\frac{3}{4}$ "; width, $8\frac{3}{8}$ ".
11. Mahomet in armor, seated in cave, watches fight while his leader hews down the enemy and rides over them. Height of painting, $3\frac{7}{8}$ "; width, $8\frac{5}{8}$ ".
12. Meeting at cave, between Mahomet and his general to whom he gives a double-pointed sword. Horse stands stiffly waiting—against intense yellow-green background. Height of painting, $3\frac{7}{8}$ "; width, $8\frac{1}{4}$ ".
13. Mahomet in cave, with angel standing before him. His leader, beyond on horseback, is killing two adversaries. Paper rubbed. Height of painting, $3\frac{7}{8}$ "; width, $8\frac{1}{4}$ ".
14. Mahomet's leader pierces enemy with sword and lifts him from his saddle, as sword cuts through body. Paper rubbed. Height of painting, $3\frac{1}{8}$ "; width, $5\frac{7}{8}$ ".
15. Mahomet's leader again victorious. He sends spear through head of adversary who is on large cream colored horse. Height of painting, $3\frac{1}{4}$ "; width, $5\frac{3}{4}$ ".
16. A warrior, with face covered, kneels in cave, holding head of decapitated man. Reddish rocks and blue sky beyond. Height of painting, $3\frac{3}{4}$ "; width, 6".
17. Young prince, in mauve, hastily cuts off heads of two armed men. One, an older man, the other a young soldier in blue. Height of painting, $3\frac{1}{4}$ "; width, $5\frac{3}{4}$ ".
18. While Mahomet holds conference with two men, under a red and white tent, the army and their masked leader approach and enter gateway of brown tower. Tower has terrace on roof where soldiers stand. Height of painting, $5\frac{1}{4}$ "; width, $8\frac{1}{2}$ ".
19. Mahomet seated in gray doorway. The leader and soldiers stand before him to receive praise for bringing heads of two of the enemy, on golden platters. Height of painting, $3\frac{1}{2}$ "; width, $6\frac{5}{8}$ ".
20. Mahomet in white under red canopy, on small white rug. Before him stand two men, in attitude of supplication. Height of painting, $3\frac{3}{8}$ "; width, $5\frac{3}{4}$ ".
21. Fight between eight horsemen. The haloed leader slaughtering his opponent fiercely. One man lies dead on ground. Height of painting, $5\frac{1}{2}$ "; width, $7\frac{5}{8}$ ".
22. Mahomet and soldiers chopping circular space around group of white palaces, to which they are going to set fire. Height of painting, 3"; width, 7".
23. The enemy is crossing a river near group of small temples. Haloed general has cut off legs of opponent's horse—and together the men stand fighting, their armies behind them. On camel at left sits another veiled man with flaming halo. Height of painting, $4\frac{7}{8}$ "; width, $8\frac{1}{4}$ ".

(Continued on next page)

Miscellaneous

1584. (Continued)

24. To the left, the haloed leader and one man have killed nine of the enemy who have all fallen in a heap before them. On the right Mahomet seated under tent, with armed attendant and priest in white, seated near.
Height of painting, $4\frac{1}{4}$ "; width, $8\frac{1}{8}$ ".

25. A great fortress built on pink rocks with a river flowing below it. Soldiers stationed in it awaiting approach of horsemen below. Huge iron doors in fortress.
Height of painting, $4\frac{1}{2}$ "; width, $8\frac{3}{4}$ ".

26. Fortress in centre at back, and on either side nearer, stands a group of cavalrymen ready for the attack. Men guard fortress from within.
Height of painting, $4\frac{5}{8}$ "; width, $5\frac{7}{8}$ ".

27. Soldiers in fortress on guard. To the left, beyond fortress, Mahomet and two men in conversation—seated under tents. The men's horses await in foreground. One of the steeds with gold blanket and one with silver.
Height of painting, $5\frac{1}{8}$ "; width, $8\frac{5}{8}$ ".

28. The army with haloed leader outside fortress walls. Four men have been killed by the leader. Soldiers in fortress watch fight and an old man in white, who is with them, uses spy glass.
Height of painting, $3\frac{5}{8}$ "; width, $7\frac{3}{4}$ ".

29. Angels appear, surrounding leader who has just cut opponent in two. Fortress at right with soldiers and men in white watching.
Height of painting, $4\frac{3}{4}$ "; width, $8\frac{1}{8}$ ".

30. The leader has crossed the river, mounted the rocks and slain men at entrance to fortress. The walls of the fortress are falling. The leader's army of horsemen stand in a row, waiting beyond river.
Paint rubbed at left edge.
Height of painting, $4\frac{5}{8}$ "; width, $8\frac{1}{2}$ ".

31. Continuation of fortress battle. Leader on slope outside of rocky approach. Behind him is a general on white horse who also has halo and face covering. Horsemen on either side of stream. Fortress on right showing slain men—entrance destroyed—terror-stricken men within.
Height of painting, $3\frac{1}{2}$ "; width, $8\frac{5}{8}$ ".

32. Mahomet sits beneath his tent, and the leader has brought to him a number of prisoners, on foot and on horseback. Mahomet with left hand raised, receives them.
Height of painting, 4"; width, $8\frac{1}{8}$ ".

33. Fortress with soldiers in centre of picture. A group of horsemen on either side in foreground—all motionless.
Paint gone at upper left corner.
Height of painting, $3\frac{5}{8}$ "; width, $7\frac{7}{8}$ ".

34. The army is encamped at the edge of a desert-like stretch of land. Red tents are pitched near rocks and a fire has been started among the rocks in front of the encampment. Six men and five horses in picture. Red flag on right. Rocks dark pinkish red.
Height of painting, $3\frac{1}{2}$ "; width, $5\frac{7}{8}$ ".

(Concluded on next page)

Miscellaneous

1584. (Concluded)

35. Spotted on a tan background, are four groups of cavalrymen, followed by man in green, walking—and belated rider hurrying from left. Above on left, standing on a rock, are two holy men in white,—one with halo.
Height of painting, $3\frac{5}{8}$ "; width, $7\frac{7}{8}$ ".

36. Seven separated groups of horsemen encircle two leaders who are in centre of picture. One of them is on horseback. The other on camel, both with covering over faces, and flaming halos.

Height of painting, $7\frac{3}{4}$ "; width, 8".

37. Curiously represented bird's-eye view of rectangular terrace with white palaces at each side and end. The palaces are drawn without perspective or depth and seem to be on their sides. At lower right, a gateway through which the two leaders with flaming halos have gone. Small gold figures lying on terrace—slain. Group of five spearmen at left end of terrace. Figures much larger than palaces.

Height of painting, $3\frac{1}{8}$ "; width, $5\frac{7}{8}$ ".

38. Eight horsemen and one man on camel. Again they are fighting,—the haloed leader having just cut opponent in two.

Height of painting, $4\frac{1}{2}$ "; width, 8".

39. Continuation of wars. Enemies face to face—about to attack. On extreme right the veiled camel rider with right hand raised. Nine figures in picture.

Height of painting, $4\frac{3}{8}$ "; width, $7\frac{3}{4}$ ".

40. On the left a blue brick temple wherein sits a gold figure. Two dead bodies in front of temple. Seven warriors at conflict on right, the leader slaying, sword upraised.

Bookworm holes.

Height of painting, 6"; width, $8\frac{3}{8}$ ".

41. Battle scene. Haloed leader victorious. Men being killed with sword and spear. In the foreground a soldier in coat of mail and pink skirt, is tying the arms of prisoner in green.

Height of painting, $4\frac{3}{8}$ "; width, $6\frac{7}{8}$ ".

42. The leader with halo, and two followers are pursuing a large man on white horse, who has three horsemen with him.

Height of painting, $3\frac{7}{8}$ "; width, $8\frac{3}{8}$ ".

43. The leader with white banner is slaughtering his enemy. He is followed by warriors on white horses, and has killed two of the enemy by cutting them in longitudinal sections.

Height of painting, $3\frac{1}{4}$ "; width, 8".

44. Mahomet seated under his tent receiving angel who stands before him. On the left are a group of smaller tents, red and white—near which stand four men and two horses.

Bookworm holes.

Height of painting, $4\frac{3}{4}$ "; width, $7\frac{7}{8}$ ".

"This book belonged to the Nawabs of Oudh, and was carried away from Lucknow in 1857 by mutineers." H. B. H.

Miscellaneous

1585.

One Manuscript, Shah Namah, or History of the Kings, by Firdausi. In two volumes. Persian, 17th century.

Volume I.

Binding—unimportant. Stiff cardboard covered with red marbled paper.

Size, $21\frac{1}{4}$ " x $12\frac{1}{4}$ ".

Manuscript. Paper tan color—stained and patched.

Text in four columns, occasionally written in diagonal form.

Illuminated bands of text intersect central columns. Impress of text on opposite pages where ink has transferred. Marginal inscriptions.

Decorations. Unwan on title page with illumination in gold, blue, and red. Inscription in outer border.

Miniatures. Twenty-seven in all—thirteen in Volume I.

Painted on paper in color.

1. A king in red and green, seated on throne in the palace court, receives an audience of six dignitaries standing on the left just beyond white balustrade. A white wall with two entrances behind the king. Soldiers stand in triangular green court in foreground which has high pink walls. Outside of these walls at bottom of miniature, stand a camel and three soldiers with spears.

Height of painting, $8\frac{3}{4}$ "; width, 7".

2. Terrace scene. The Shah on his jewelled throne which rests on a dark blue rug. Before him kneels a black bearded scribe with manuscript and brush in hand. A group of men stand behind him. Steps lead to the front from terrace, and before them, facing the Shah, stands a herald announcing the arrival of a nobleman in yellow followed by man in armor. Attendants on the left, and in the entrance foreground, outside of walls, are three guards.

Height of painting, 9"; width, $6\frac{7}{8}$ ".

3. An interior scene. Possibly the marriage of Zal and Rudabah, who are seated in doorway in the centre of picture. Rudabah's attendants sit near her, and five men are on the left of Zal. In the background two couches are seen through a window, where two women stand. Blue horse and three soldiers in front outside the walls.

Height of painting, $9\frac{1}{2}$ "; width, $6\frac{7}{8}$ ".

4. Terrace scene. A ruler on his throne receiving warrior who sits at his right. A group of six men are seated at the king's left, on yellow rug. Attendants behind him. Lavender steps lead down to a green terrace where three mules are being laden for a journey—four men with them.

Signature on steps.

Height of painting, $8\frac{5}{8}$ "; width, 7".

5. A tower scene, with two terraces and court below. Three ladies are on upper terrace which is the roof of a small white building. The lower terrace is on top of a pink tower and here a young princess is seated, with two attendants near her. The king with black beard, stands near white balustrade, with a lady in green. Below them in the green court are three men and a spirited black horse. In the rear, at entrance, stand three soldiers. Blossoming trees beyond, seen on both sides of tower.

Paint rubbed.

Height of painting, 10"; width, $6\frac{3}{4}$ ".

(Continued on next page)

Miscellaneous

1585. (Continued)

6. A group of bearded men is seated in a semicircle on a blue rug before the king. He is in gold and purple, with red turban, and sits on jewelled throne before a white entrance to palace. Six soldiers on lower terrace in foreground. A garden is seen in the distance, with brilliant yellow canopy extending to the left from palace wall.

Height of painting, $10\frac{3}{4}$ "; width, 7".

7. A battle scene. In the foreground a man has been thrown from his horse and beheaded. The horse jumps to the left behind rocks. Five other horsemen appear on the right, two standard bearers are at centre, on light brown hill, and beyond them is a large royal elephant with rider and three attendants.

Height of painting, $10\frac{1}{4}$ "; width, $6\frac{7}{8}$ ".

8. Battle between men and monsters. A wild green creature is whirling a soldier in red about in the air and clubbing him. In the foreground, partially hidden by nearest green embankment, are a row of horsemen with spears. White horse rearing in centre of lavender slope, just in front of them.

Height of painting, $11\frac{1}{8}$ "; width, 7".

9. Terrace scene in the centre of a garden. The king is being presented with a gray cat, by a black-bearded nobleman who stands before the throne near a low foot-stool. Behind the donor are soldiers and dignitaries. The terrace has a white balustrade about it, outside of which in the foreground stand warriors—five of them—and a black horse. This green garden is also enclosed by lavender walls to the front. Two sentries outside, at bottom of picture.

Height of painting, $10\frac{1}{2}$ "; width, $6\frac{7}{8}$ ".

10. A brilliantly colored terrace scene with fourteen figures. In the centre is the king on throne, with a gold cup in his right hand. Before him are four musicians, a boy pouring wine from gold bottle, and six men seated on the right; one holding bottle and one drinking. Two attendants behind them on the left of the king. A garden is on either side of the terrace.

Height of painting, $9\frac{1}{4}$ "; width, 7".

11. Night scene. An hexagonal palace with balcony and wide yellow terrace below. In the centre of the terrace are two sunken pools. Treasures are being taken from the palace to balcony, and handed to men in tree, who carry them off. Two men and horses wait beyond pink wall in extreme foreground.

Height of painting, $10\frac{1}{4}$ "; width, 7".

12. Terrace scene. Before the king on his black and gold throne stand six tall ladies in long wraps of different colors. Three cedar trees and a hedge of light green, are behind terrace balustrade. Steps lead down in front, to a green terrace just within the lavender outer walls, where are seven noblemen.

Height of painting, 10"; width, 7".

13. Rustam mourning the loss of his son Sohrab whom he has just unwittingly killed. A group of men stand about the two figures on green hill. Others in the distance with horses and banners.

Height of painting, $9\frac{1}{4}$ "; width, $6\frac{7}{8}$ ".

(Continued on next page)

Miscellaneous

1585. (Continued)

Volume II.

Binding—dark red leather with gold embossed design on border and in central motif. Two covers similar in design.

Size, $21\frac{1}{2}''$ x $12\frac{1}{2}''$.

Manuscript. Paper tan color, stained and patched.

Text same four columned arrangement as Vol. I. Much of the text throughout volume is repaired carelessly, white paint having been used under reparations. Marginal inscriptions.

Decorations. Unwan on first page of text; illuminated in blue, red, and gold. Inscription on reverse of page.

Miniatures—Fourteen in Volume II.

Painted on paper in color.

1. Terrace scene with group of turbaned men before a king seated on a canopied throne. He is dressed regally with gold coat and elaborate headdress. The throne rests on green and red rug. On the lower terrace in foreground, a warrior, with animal-headed helmet, holds a prisoner by the waist and leads him before the king. Six soldiers and a purple horse in lower left corner.

Paint rubbed

Height of painting, $9\frac{1}{8}''$; width, $7''$.

2. A warrior in armor and yellow undergarment, stands speaking with king on throne. Both men have white beards. They are in an inner court with deep blue rug and lavender walls. The warrior is followed by soldiers and on a lower light blue terrace stand five others facing the king. Pink walls in foreground and two guards outside the walls.

Height of painting, $8\frac{7}{8}''$; width, $7\frac{7}{8}''$.

3. A large red tent is pitched behind a throne in the centre of the miniature, with outer green screens stretched behind it. Before the tent sits a queen on throne, listening to earnest supplications of a man in white. On her other side is an attendant, also in white, waving fan. To his left, three soldiers in armor. Thick green trees surround this enclosure and in front of those in foreground, is a wall and doorway of white, beside which stands a man with long staff. Another tent and screened enclosure at bottom of picture.

Height of painting, $9''$; width, $6\frac{7}{8}''$.

4. A raised palace terrace, with a row of trees surrounding outer walls. The terrace has bright colored screens stretched around it, and a tent with raised entrance flap, behind. The king is seated on his throne, and before him are six men. One of them speaks to the king and points to a man in white with manuscript in his left hand.

Height of painting, $8\frac{1}{4}''$; width, $6\frac{7}{8}''$.

5. Six horsemen in battle, galloping towards each other, three on either side,—the riders with swords raised—ready for attack. Purple hill and green tree in centre of middle distance. Light green hills and gold sky beyond.

Height of painting, $5\frac{3}{8}''$; width, $6\frac{7}{8}''$.

6. A king on throne before a tent and within red and yellow creened enclosure, receives envoys who present him with a message in roll of manuscript.

Height of painting, $6''$; width, $6\frac{3}{4}''$.

(Concluded on next page)

Miscellaneous

1585. (Concluded)

7. Two miniatures on one page.

The upper one.—A deadly combat between two horsemen, one on white horse and one on brown. The men meet on a pink bank at edge of pool. The man on white horse has just wounded opponent by slashing open his forehead. Soldiers and dignitaries await them, beyond blue hill, standing against further hill of yellow.

Height of painting, 6"; width, $6\frac{3}{4}$ ".

8. The lower one.—A portrait of the victor on white horse and with three attendants. They are mounting hill and going towards walled town. Within the walls can be seen temples, some of them drawn as though flat on ground, about a circular green and white fortress. Blue hills on left, with two green trees beyond.

Height of painting, $5\frac{3}{4}$ "; width, $6\frac{3}{4}$ ".

9. Funeral procession with mourners. The king's body is carried on a canopied couch, on the shoulders of four men in armor. A woman with white hair stands grief-stricken before the procession. In the background, a pink walled town with white buildings. Stream and brown bank in foreground at the edge of a blue bank. Three men seen in valley below.

Height of painting, 10"; width, $6\frac{7}{8}$ ".

10. Combat between two horsemen, one of the antagonists has just speared the other through the head. In the distance march ten armored men on horseback with banners flying.

Height of painting, 9"; width, $6\frac{7}{8}$ ".

11. A series of small tents screened with an inner red, and an outer lavender enclosure. In the foreground three soldiers have attacked four men and are murdering them. It is night time. Green hills with three mounds are in distance, and a black sky with gold stars.

Height of painting, $9\frac{5}{8}$ "; width, $6\frac{3}{4}$ ".

12. Hunting scene. A warrior with halo is riding on a spirited white horse. He has just wounded a lion with his arrow. Near him a man stands, who presents him with a large fruit. Series of distant hills, purple, blue and yellow on which are a lion, a rabbit coming out of his hole and two deer. At top of miniature four soldiers march, their helmets visible over hilltop.

Height of painting, 10"; width, $6\frac{7}{8}$ ".

13. Warrior wearing halo is having terrific struggle with a dragon who has coiled himself about the man's white horse. A small gray deer runs away to the right, near stream. The warrior has thrust his sword into the monster's jaws and throat. Two lions in foreground, near blue bank of stream; and at top of page beyond yellow hill are two deer.

Height of painting, $9\frac{3}{4}$ "; width, $6\frac{3}{4}$ ".

14. At the foot of an orange hillside a warrior on white horse is trying to kill a gray dragon who has attacked him and coiled about his horse. Group of six men and a horse beyond summit of hill near a light green tree—and to the right, soldiers in armor.

Height of painting, $8\frac{1}{4}$ "; width, $6\frac{3}{4}$ ".

Color restorations in Volume II?

Miscellaneous

1586^κ

One Manuscript, "The Koran." Persian.

Binding. Modern—shiny black leather with gold tooling. Additional flap for protection.

Size, $11\frac{5}{8}$ " x 7".

Manuscript. Paper deep cream, stained. Text small and of extreme delicacy written either in red or black, mainly the latter color. Some pages show narrow gold bands of text, and circular gold spots.

Decorations. Illuminations. Full double page illumination in gold and color, on first page of text—white text appears in centre spaces and in oblong spaces above and below. All pages of text have illuminated borders with floral design in gold and color on three outer margins. Simple leaf design in gold in inner margins. Central portion of page, inlaid in lighter colored margins.

"This book belonged to Emperor Jehāngīr, and is in Arabic characters." H. B. H.

1587.

One Manuscript, "Select Poems of Kemal, Salman, Hafiz and Kasim-ul-Anvar." Persian—15th Century.

Binding. Very dark green painted leather with gold embossed design. Lines of green show between gold borders. Outer covers of binding similar. Interior of covers, red leather with broad green band. Central design and corners, embossed in gold. Edges of covers tooled. Title pasted on back of binding.

Size, $9\frac{1}{2}$ " x $5\frac{3}{4}$ ".

Manuscript. Paper, light brown and red. Stained and repaired. Varied division and spacing of text within outer rectangle. Inscription on reverse of last page of text. Book-worm holes.

Decorations. Illuminations. First page with circular illumination in blue and gold. Seal pasted on at left. Paper in bad condition and repaired.

Unwan in blue and gold, on title page with gold design. Similar gold design also on following page. Four other unwans in blue and gold on pages numbered 72, 96, 134 and 161.

Miniatures—Seven.

Painted on paper in color.

The light green used on garments is rubbed in all the miniatures where it appears.

1 and 2. Facing each other.

Olive green hillside with horsemen hunting wild beasts. Beyond the hill royalty approaches with attendants. Gold sky and white clouds. Both pictures bordered on three outer sides with bold illuminated design in blue and gold.

Surface damaged.

Height of paintings, $5\frac{3}{4}$ "; width, $2\frac{15}{16}$ " each.

3. A lady on black horse brings refreshment to man hewing rock. Pale pink hill behind them, with large tree in centre. A man stands beyond hill on right. Small square white pool with stream, in foreground.

Height of painting, $4\frac{3}{4}$ "; width, $2\frac{15}{16}$ ".

(Concluded on next page)

Miscellaneous

1587. (Concluded)

4. Landscape of flowers, hillside with green tree, and gold sky. Refreshments being offered by two gentlemen to four others. One of them reclines with cushion, on yellow and green rug. In the foreground a stream from which the men fill their bottles.

Paint rubbed.

Height of painting, $4\frac{7}{8}$ "; width, $2\frac{15}{16}$ ".

5. Two lovers sit on a blue rug on hillside dotted with gay tufts of flowers,—and are attended by women, who offer refreshments, and entertain the lovers with music. Man with large head, at left of picture. Fine drawing of lady on rug, and of harpist.

Paint rubbed.

Height of painting, $4\frac{1}{2}$ "; width, 3".

6. Musicians and men feasting, six in all; in a landscape with green and lavender flowering hills, deep blue sky and red fruit tree.

Height of painting, $5\frac{1}{8}$ "; width, 3".

7. A group of five persons on green slope. One, a man, seems disappointed and turning away, in spite of persuasions of lady in red. A lady in dark green in extreme foreground is gesticulating vigorously—is it to her who sits upon rug? The fifth kneels and offers them refreshments from gold bowl. Flowering bush against gold sky.

Height of painting, $4\frac{1}{4}$ "; width, 3".

Miscellaneous

1588.

One Manuscript, Oriental Miniatures, Illuminated Ornamentation and calligraphy by—

Ali, Imperial calligrapher, son and pupil of Sultan Bayazid II (A. D. 1447—1513).

Muhammad Husain, pupil of Sultan Bayazid.

Abdu-v-Rahim-ibarin-Kalam.

Muhammad Murad.

Abdu-L-Lah al Husaini.

All famous in the Mogul court—16th Century. One page of exquisite writing by Hidayatu-L-Lah zarien-raham. Dated IIII.

Persian. 16th Century.

Binding. Lacquered leather, the outer surfaces covered with richly painted floral designs outlined in gold. Central design and border of gold, greens, and reds. Outer covers of binding, similar. Lacquer cracked—color damaged. Interior of binding shows similar floral designs on ground of darker tone, and border edged with tooled bands of dark green leather. Back of binding has gold tooled design on both outer and inner surfaces. Edges of covers also tooled.

Size, $18\frac{1}{4}'' \times 12\frac{1}{2}''$.

Manuscript. Pages cardboard, covered with paper. All pages illuminated. Thirty-two pages in volume.

Decorations. Each page has illuminated mount. (Described below.)

Miniatures and Illuminated Text. Miniatures on pages No. 1, 4, 5, 8, 9, 11, 14, 15, 18, 19, 22, 23, 26, 27, 30, and 31. Illuminated Text on pages No. 2, 3, 6, 7, 10, 12, 13, 16, 17, 20, 21, 24, 25, 28, 29, 32.

Painted on paper in color.

1st page.

A Romanesque equestrian in coat of mail and metal helmet. The horse almost covered with elaborate trappings. They are on a near hilltop beyond which, in the valley, is a crowded amphitheatre with fencing match in progress. Towers and buildings in the distance. General coloring gray and brown with light greenish distance and blue clouds. Two borders—an inner one of biscuit color, an outer one of deep blue, both with gold designs. Mount yellow with designs of animals, birds, trees and foliage in two tones of gold.

Height of painting, 8''; width $4\frac{3}{4}''$.

2nd page.

Long, narrow rectangle of gold, with diagonal lines of strong black text, surrounded by dark border of blue with gold pattern, and an outer border of light brown and gold. Mount cream color with design of animals and flowers in gold outline on spotty blue background.

Height of written page, $8\frac{1}{2}''$; width $3\frac{15}{16}''$.

3rd page.

Four diagonal lines of text on gold background. Border of green-blue, and an outer border of biscuit color, both with gold designs. Mount almost identical to that on page two, the blue background being slightly lighter.

Height of written page $6\frac{5}{8}''$; width, $3\frac{5}{8}''$.

(Continued on next page)

Miscellaneous

1598. (Continued)

4th page.

Two blacksmiths shoeing a horse while a third man holds him by the bridle. Horse of mottled gray, with bright red blanket and gold harness. Small anvil and instruments on ground near the blacksmiths. Landscape of soft green with reeds and yellowish stream at bottom of picture. Two borders, one of green and gold, the other of blue and gold—on mount of cream color with drawings of animals, foliage, and people in two tones of gold.

Height of painting, $8\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

5th page.

Three men and a large brown horse painted against a flat gold background. Two men are shoeing the horse, while the third and largest man, holds his bridle. Men in brilliant colors. Horse with elaborate saddle and harness, and wearing white feather and anklets.

Border of gray-blue and gold on mount similar in color and design to the one on fourth page.

Height of painting, $8\frac{1}{2}$ "; width, $10\frac{1}{8}$ ".

6th page.

Long page of large text with illumination on gold background and in upper right corner. Borders of pink with gold, and of green with gold—on mount of cream with designs of animals and foliage in gold outline on background of spotty raspberry color. Most of the animals are upside down.

Height of written page, $9\frac{1}{2}$ "; width, $3\frac{7}{8}$ ".

7th page.

Blue rectangle with black text. Writing both large and small, some diagonal and some horizontal. Design in gold between lines. Border of dark blue with gold.

Mount cream color with animals and foliage in gold outline on spotty orange background.

Height of written page $8\frac{1}{2}$ "; width, 4".

8th page.

A king in gold, carrying long spear, is on prancing horse. Trappings and saddle also gold. Lower part of horse painted red to signify that he has waded through blood to victory. Three attendants accompany the king on foot—all of them elaborately dressed. Landscape of a light green valley with the figures on high hill in extreme foreground. Castles seen in distance, both at bottom and at top of picture. Stream at upper right, with lily pond, and mountains beyond. Warm tan border with gold design. Mount, cream color with drawings of animals, birds and bushes, in two tones of gold.

Height of painting, $10\frac{1}{8}$ "; width, $10\frac{1}{8}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

9th page.

Landscape with river, a sunset and white palace in distance. Nearby river bank of brown on which stand a group of four women calling for help, while a warrior on blue horse, having beheaded one man, attacks a second one.

Border of dark gray and gold.

Mount of cream color, with two gold animals and birds and foliage.

Height of painting, $8\frac{1}{4}$ "; width, $5\frac{5}{8}$ ".

10th page.

Diagonal text illuminated, on gold background. Three borders,—buff, pinkish, and dark blue,—all with gold designs. Mount cream color with large flower and leaf design in gold—on spotty olive green background.

Height of written page, $6\frac{3}{4}$ "; width, $3\frac{3}{8}$ ".

11th page.

Terrace scene. A prince is reclining on his couch in the moonlight, with maiden attendant fanning him. To the left, at gray doorway in shadow, three maidens stand. Transparent draperies on all figures, and fine use of gold. Gray river and green banks with distant palace, beyond terrace.

Pink border with gold design. Mount with animals, birds and foliage in two tones of gold.

Height of painting, $7\frac{1}{2}$ "; width, $10\frac{5}{8}$ ".

12th page.

Diagonal text, gold ground and illuminated corners. Deep blue border with gold design, and an outer biscuit colored border with gold. Mount of cream paper with bold flower designs in spotty dark blue outlined in gold.

Height of written page, $7\frac{1}{8}$ "; width, $2\frac{5}{8}$ ".

13th page. Small page of text with illuminated corners and additional band of text at bottom. Borders of green, dark blue, and biscuit color—all with gold floral designs.

Mount similar to mount on twelfth page.

Height of written page, $5\frac{1}{4}$ "; width, $2\frac{1}{4}$ ".

14th page.

Portraits of three ladies standing on a terrace, all of them elaborately gowned in gold and bright colors. Entrance to palace on right, through which is seen table spread with fruit and wines. A woman sits behind table. Close to the palace grows a large and luxuriant tree with blossoms. One of the ladies is reaching up to the lowest branch. Bright colored bird perched on terrace wall, two birds flying over head, and in foreground, ducks in stream. Pinkish border with gold. Mount of cream color with animals, men, birds and palaces in two tones of gold.

Height of painting, 10"; width, $6\frac{3}{4}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

15th page.

A night festival. To the left on a circular platform, are musicians,—and an old man, holding a string of beads, sits before a white building. Maidens light lamps which serve as footlights—others sit or stand in groups below platform—in the valley—and on greensward. Beyond the dark hill back of platform are oxen drawing large covered cart. Distant dark hills, palaces, and sky with stars. Tall red standard rises at edge of platform. Brilliant colors in costumes. Pink border with gold design.

Mount similar to the one on fourteenth page, but somewhat narrower.

Height of painting, $11\frac{7}{8}$ "; width, $8\frac{5}{8}$ ".

16th page.

Six diagonal lines of text on gold ground. Inner border of green, outer border of blue,—both having gold designs. Mount cream color with animal and foliage drawings in gold outline on brilliant orange spotty background.

Height of written page, $7\frac{3}{8}$ "; width, $3\frac{5}{8}$ ".

17th page.

Long panel of diagonal text, with red lines across the corners. Pink border with gold.

Mount similar to the one on sixteenth page.

Height of written page, $8\frac{3}{8}$ "; width, $3\frac{3}{16}$ ".

18th page.

Crowded scene on pavilion with terrace beyond. There are many people and there is great diversity of action. Several of the men seem to be bound, with cords about them, others are sleeping. Two men who are standing in foreground—one in white, the other in green—direct two others mounting steps to pavilion. To right and left of steps there are smokers,—on terrace, men seated on long green rug, converse together. River beyond, and on opposite bank, green stretches of country and white palace walls.

Border of greenish blue and gold.

Mount of cream color with two toned gold design of animals, people, houses and foliage.

Height of painting, $7\frac{1}{2}$ "; width, $11\frac{5}{8}$ ".

19th page.

Dramatic scene witnessed by many people who have formed large circle about the principal actors. A ceremony has been interrupted by man holding branch of foliage. Lady in long green-gold veil, and lavender gown—and who has four attendants near her, stands motionless before the man. Behind stands a nobleman in transparent robe, who holds long sword. A sword lies on the ground before the lady, and two men near have fallen. The encircling persons watch and discuss event. On right before small building sits a lady in red and gold, smoking—while old woman addresses her. Green trees and two buildings in background.

Gray blue border with gold design.

Mount similar to the one on page eighteen.

Height of painting, $11\frac{1}{2}$ "; width, $9\frac{1}{8}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

20th page.

Small rectangular page of text with illumination in gold, and two blue illuminated corners. Four colored borders with gold designs.

Mount cream color with large flower and leaf design in gold on spotty dark red.

Height of written page, $4\frac{3}{4}$ "; width, $2\frac{1}{4}$ ".

21st page.

Diagonal text on putty colored paper with gold tracery and two blue illuminated corners, surrounded by alternate cross-bands of text and illuminations.

Borders of biscuit color and dark blue, both with gold design.

Mount similar to that on twentieth page.

Height of written page, 8"; width, $4\frac{7}{8}$ ".

22nd page.

Four miniatures separated and surrounded by border of dark blue and gold.

1. Upper left. Lady nude to waist, is on low seat on terrace at edge of pool, having her hair dressed by attendant. Both wear jewels in nose and ears—and the lady smokes a long Near Eastern pipe. In the background a low building with nude woman seated in doorway. Band of cream and gold at top and bottom. Height of painting $5\frac{3}{8}$ "; width, $4\frac{5}{8}$ ".

2. Upper right. A princess, in metallic green gown with long gold trousers, sits in golden chair and drinks from a small blue and white bottle. Soft green background.

Inner border of cream and gold.

Height of painting, $4\frac{3}{4}$ "; width, $3\frac{3}{16}$ ".

3. Lower left. Curious scene under large tree. Four figures. The man on left is a robber searching an old man for money. The third man, in a long skirt, leans sorrowfully against tree, while the fourth plays a fiddle, and a small dog begs. Paint on tree rubbed.

Signature in background, below right knee of figure.

Height of painting, $6\frac{3}{4}$ "; width, $4\frac{7}{8}$ ".

4. Lower right. A beautiful lady stands in a garden surrounded by delicate flowers. She is wearing jewels and a long full blue and pink coat which she holds up over her arms in front. In her left hand she carries a large round feather fan, in her right, a jewelled bag and long staff.

Blue-green background.

Borders of green and of cream—both with gold design.

Mount cream color with animal and foliage design at top and bottom, in two tones of gold.

Height of painting, $5\frac{3}{4}$ "; width, $3\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

23rd page.

Four portraits separated and surrounded by border of dark blue and gold.

1. Upper left. An oval portrait of a lady wearing transparent pink scarf over shoulders. Her hair is dressed elaborately with jewels and falls in two long twisted curls. She wears many jewels and holds cup in left hand.

Mount of cream and gold with band at top.

Height of painting, $4\frac{3}{8}$ "; width, $3\frac{1}{4}$ ".

2. Upper right. Profile portrait of a lady in gold with twisted strands of gold around her black hair. Very long and large eyes with clearly defined eyelashes. She wears earrings and many jewels.

Borders of blue and of green—both with gold design.

Height of painting, $3\frac{7}{8}$ "; width, $2\frac{5}{16}$ ".

3. Lower left. An old man in green and blue, with flowing red cloak, is seated in curious high pulpit. He holds a book in his right hand and eyeglasses in left. Behind him blossoms a pink tree.

Border of dark green and gold.

Height of painting, $5\frac{1}{8}$ "; width, $2\frac{15}{16}$ ".

4. Lower right. An outline portrait of a very large man with gray hair and beard. He is kneeling and holds his right hand out before him. The head is painted in great detail, with black eyes and tinted lips. He wears a small turban.

Mount cream color with animal and foliage design in two tones of gold.

Height of painting, $5\frac{3}{4}$ "; width, $3\frac{15}{16}$ ".

24th page.

Diagonal black text with illumination on gold ground.

Wide border of dark blue with gold design.

Mount cream color with animal and foliage design in gold outline against spotty orange ground.

Height of written page, $7\frac{7}{8}$ "; width, $3\frac{3}{16}$ ".

25th page.

Very long page of diagonal black text with delicate illumination on gold ground. Two illuminated corners and lowest line of text are on blue ground, the blue having been restored in places. Two borders, one biscuit color, one dark blue—both with gold designs.

Mount cream color with animal and foliage designs in gold outline on ground of spotty orange color.

Height of written page, $10\frac{1}{2}$ "; width, $4\frac{1}{16}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

26th page.

A page of five miniatures.

1. Upper left. A priest in white with white and gold turban, his hands in devotional attitude before him. Background light brown. Picture oval with green mount and outer border of gray blue with gold design.

Height of painting, $2\frac{1}{2}$ "; width, $1\frac{7}{8}$ ".

2. Upper right. An oval portrait of young prince or Shah. He has transparent drapery over his shoulder, wears two strings of large pearls and a pendant, and he holds before him a small but elaborate gold mirror with jewels, in which can be seen his image.

Green-blue background. Restored?

Gold oval border with text at bottom.

Mount of green and outer border of gray-blue and gold.

Height of painting, $2\frac{5}{8}$ "; width, 2".

3. Centre. Small profile portrait bust of maiden in pink and gold—with jewels and scarf over her black hair. Her finger tips are red as is often seen in the Persian miniature paintings. Background blue—two borders—a gold one and a pink one with gold design.

Height of painting, $1\frac{1}{8}$ "; width, $\frac{13}{16}$ of 1".

4. Lower left. A youth seated on terrace with row of small flowers just beyond. Distance green, with streaky red and gold sky. The boy has pink turban with hanging ends, and his hair reaches his shoulders. Light colored coat and lavender drapery.

Height of painting, $4\frac{1}{2}$ "; width, $2\frac{3}{4}$ ".

5. Lower right. A figure seated on yellow terrace and wearing orange turban and wrap of many colors. Distance is gray-green with clouds and gold sky above. Border of gray-green with gold.

Height of painting, $4\frac{1}{2}$ "; width, $2\frac{3}{4}$ ".

Inner mount of preceding five miniatures is of cream color with gold conventional design. Outer mount is cream color with animal and foliage design in two tones of gold.

27th page.

A page of five miniatures.

1. Upper left. Shepherd in pink cloak, and barefoot, is walking over light brown field, his blue dog looking up at him. Inner mount of blue with gold conventional wave design.

Border of gray-blue and gold.

Height of painting, $2\frac{3}{4}$ "; width, $1\frac{13}{16}$ ".

2. Upper right. Old man with long white beard, stands holding gray cloak about him. In his left hand are staff and cup. Landscape of light brown fields and trees in distance.

Inner mount of blue with gold wave design.

Border of gray-blue and gold.

Height of painting, $1\frac{3}{4}$ "; width, $1\frac{7}{8}$ ".

3. Centre. A lady, nude to the waist, is arranging her long black hair. She wears many necklaces, bracelets, and earrings.

Background of green—stained.

Band at bottom of picture—with floral design on gold.

Border of pink and gold.

Height of painting, $1\frac{9}{16}$ "; width, $1\frac{7}{16}$ ".

(Continued on next page)

Miscellaneous

1588. (Continued)

4. Lower left. Half naked fakir seated on ground. It is night time, a new moon is in the sky—dark foliage behind the man. Ground very dark brown with tufts of growing plants.

Mount of very dark blue and gold.

Border of gray-blue and gold.

Height of painting, $2\frac{1}{16}$ "; width, $2\frac{1}{4}$ ".

5. Lower right. Woman in orange seated on mat in yellow field. She is smoking a long Near Eastern pipe and holds a string of beads in her right hand. Her arms rest on her knees which are up close to her—bound by white girdle. Beside her is a brown bag, in front of her a small bonfire, and her dog near it.

Border of gray-blue and gold.

Height of painting, $4\frac{3}{8}$ "; width, $2\frac{9}{16}$ ".

Inner and outer mounts similar to mounts on twenty-sixth page.

28th page.

Bands of black text on marbled paper sprinkled with gold. Narrow strips of illumination at alternate ends of the bands—illuminated band at top, and two illuminated spaces at bottom. Two borders, one putty color, one pinkish—both with gold designs.

Mount cream color with large flower and leaf designs in gold outline on ground of spotty dark blue.

Height of written page, 6"; width, $3\frac{1}{2}$ ".

29th page.

Bands of black text with illuminations on gold ground. Illuminated spaces at alternate ends of bands. The left and right edges pieced and restored. Whole page edged with narrow border of bright red. Two other borders, both with gold designs—one green and one pink.

Mounts similar to that on page twenty-eight.

Height of written page, $7\frac{1}{4}$ "; width, $4\frac{3}{8}$ ".

30th page.

Standing portrait of very large, dark-skinned man in green with red trousers and gold slippers. He carries a slender tall cane and wears dagger from white and gold girdle. Lavender background corners curved and edged. This portrait is in a page of elaborate illuminations mostly in dark blue and gold. Oblong spaces surround the miniatures, and on three sides there are borders, also illuminated to correspond with page thirty-one.

Mount cream color with animal and foliage design in two tones of gold.

Height of painting, $3\frac{3}{8}$ "; width, $2\frac{3}{16}$ ".

(Concluded on next page)

Miscellaneous

1588. (Concluded)

31st page.

An oval portrait bust of man in white with elaborately jewelled turban. He holds his sword in right hand; only the hilt of the sword can be seen.

Borders narrow representing jewels.

Illuminated page similar to that on page thirty.

Mount also similar to mount on page thirty.

Height of painting, $2\frac{3}{8}$ " ; width, $1\frac{3}{4}$ ".

32nd page.

Page of diagonal and horizontal black text with gold ground and upper right corner decorated. Two borders; one blue and one pink; both with gold designs.

Mount cream color with large animal and leaf design in gold outline against spotty olive green background.

Height of written page, $7\frac{1}{4}$ " ; width, $3\frac{3}{8}$ ".

This volume belonged to the collection of Warren Hastings.

Miscellaneous

1589.

One Manuscript, Shah Namah, or History of the Kings, by Firdausi. Persian.

Two volumes in one folio.

Binding. Dark brown leather with embossed design in gold,—lines of brown leather showing between gold borders. Inner sides of covers dark red leather with five gold embossed ornaments in central panel.

Panel division lines yellow.

Size, $13\frac{1}{4}$ " x $8\frac{1}{4}$ ".

Manuscript. Paper buff color, stained and repaired. Text in four columns. Text in diagonal form on pages near miniatures. The first thirty-one pages and the last eight pages have gold spots introduced between lines of text. Ink and gold rubbed on many pages. Bands with inscriptions in red intersect two central columns of text. Marginal inscriptions in either black or red.

Bookworm holes.

Decorations. Illumination and unwan. Double page illumination on 1st and 2nd pages of text in both volumes, each showing broad illuminated border of blue on gold ground, and an unwan within border at top of text. Two gold spaces left undecorated below unwan in second volume.

Volume II starts between miniatures No. 7 and No. 8.

Miniatures—nineteen.

Painted on paper in color.

Extensive restorations in color and gold. Brilliant color throughout.

1. A king in gold sits on his throne, watching while two men cut a nobleman in longitudinal sections. Attendants stand near king, on large red rug. Men's faces inexpressive. Much detail in designs on coats.

Height of painting, $5\frac{13}{16}$ "; width, $5\frac{1}{2}$ ".

2. The king upon throne under canopy. Attendants standing near. One of them presents to the king the decapitated head of a man, on a gold platter. In the foreground three men lay the body wrapped in white sheet, in a low coffin. Camel and rider in lower right corner.

Height of painting, $7\frac{11}{16}$ "; width, $4\frac{3}{4}$ ".

3. Landscape of rocky hill, gold and blue sky—water across bottom of miniature. Four warriors beyond hill watch horse and rider in foreground killing dragon which has attacked horse.

Height of painting, $6\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

4. Prince on black horse is leaving castle—warriors with spears await him beyond purple hill. Queen and attendant at windows—King seated at doorway.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

5. Tents in middle distance—a storm coming up from behind them. In the foreground a fight takes place between eight men, two of them on horseback. Back of tents a man guards horse and camel.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{7}{8}$ ".

(Continued on next page)

Miscellaneous

1589. (Continued)

6. The continuation of a fight. In a rocky space the two leaders parley. Men wounded lying near, others engage in close combat. Scouts at rear behind rocks.

Picture stained with white.

Height of painting, 8"; width, $4\frac{5}{8}$ ".

7. The strength of the king is tested on an anvil which he breaks easily with his hammer. A fire is attended by man under thatched roof, who uses large bellows. Man in foreground, filing. Tools on ground.

Height of painting, $4\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

8. The conqueror and conquered meet, both on horseback with elaborate trappings. The victor is defiant—the defeated shamed. Attendants of each king meet beyond hill in background.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

9. King on pink horse shoots arrow toward man who has taken refuge behind a blossoming tree. The horse is pierced from below by seven spears rising out of the ground, which hold him in mid air. Delicate drawing of flowers and grasses on hillslope.

Height of painting, $5\frac{3}{8}$ "; width, $4\frac{3}{4}$ ".

10. Wounded warrior cared for by companion—both men in regal robes, under tree on hillside. They are Sohrab and Rustam. Prisoners with hands tied, stand below them. Attendants near, two of them holding the warriors' horses. Beyond hill a group of soldiers await.

Height of painting, 8"; width, $4\frac{3}{4}$ ".

11 & 12. Face each other and represent one scene.

A queen with halo, seated on her throne, receives audience of a group of ladies—one of whom sings, while others play musical instruments and present the queen with gifts. Attendants behind throne. Prince or minister seated below throne on right. All on raised terrace with two red canopies. Much detail.

Height of painting No. 11, $7\frac{1}{4}$ "; width, $4\frac{5}{8}$ ".

Height of painting No. 12, $6\frac{1}{2}$ "; width, $4\frac{3}{4}$ ".

13. Funeral of royalty. The coffin and group of mourners, on large rug with canopy over it, in a green field. Two men and white horse in extreme foreground.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

14. A king is being entertained on a terrace near palace entrance. He holds a golden cup in his hand and a princess offers him refreshment. Wine and fruits on rug before them, and musicians are playing. Landscape with tall green tree and gold sky.

Height of painting, $6\frac{3}{4}$ "; width, $4\frac{5}{8}$ ".

15. Pursuit of two warriors by other horsemen—one of the pursuers aims his arrow. They are close upon the enemy. Groups of armed attendants in distance beyond hill.

Height of painting, $7\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

16. A king and his counsellors; two of them playing chess. Others address their monarch on his throne. Enclosed terrace with red railing. Tree and flowering bushes beyond.

Height of painting, $6\frac{3}{4}$ "; width, $4\frac{3}{4}$ ".

(Continued on next page)

Miscellaneous

1589. (Concluded)

17. An interior. The throne room with king and queen on throne. Elaborate casement and wall decorations. The queen has six attendants near her.

Height of painting, $7\frac{1}{2}$ "; width, $4\frac{3}{4}$ ".

18. Scene on white walled terrace of palace, with fine tree beyond. The king is dying and his six wives weep for him. Great detail.

Height of painting, $6\frac{3}{8}$ "; width, $4\frac{7}{8}$ ".

19. King against king—prince overthrowing prince. Intense fighting on green plain, horsemen and soldiers attack with sword and spear.

Height of painting, $6\frac{1}{2}$ "; width, $4\frac{3}{4}$ ".

Miscellaneous

1590.

One Manuscript, Matlai Sadain. Persian. 16th Century.

Binding. Modern binding of black morocco, with embossed design in centre and gold tooling on border. Outside of covers similar. Inner sides, red leather with gold tooling on border. Edge of pages gilded, showing tooled design.

Manuscript. Paper *café-au-lait* color, stained and pieced. Text red, black, and gold, written in single rectangular space on each page. Curious spacing of text on page facing miniature No. 10. Title and signature pasted on last page of volume.

Decorations. Unwan—blue and gold on first page of text. Blues rubbed. Text on this and on following page illuminated—and surrounded by delicate gold marginal designs.

Two inscriptions and five seals on reverse of first page of text.

Miniatures—eighteen.

Painted on paper in color.

Extensive use of gold. Script above and below miniatures. Blue of sky on almost every miniature badly rubbed. Colors restored in many places.

1. Palace scene with royal entertainment. The Shah is on his throne, an elaborately designed blue and gold wall behind him, and open doorway showing pale tree and foliage beyond. Aged man and four women seated on floor. In foreground on rug, musicians and dancers. On upper left, small window with women at it; and on upper right, canopied window with two persons. A maiden in gold stands below in doorway. Height of painting, $8\frac{1}{2}$ "; width $5\frac{3}{4}$ ".

2. Battle scene with banners flying. The meeting of cavalymen on gold bank and in blue stream. A confusion of black, red, blue, and white horses with their brightly attired riders shooting bows and arrows. On the right the picture extends into margin, with rocks and stream, small red plant and large tree. Blue sky with gold clouds. Height of painting, 12"; width, 8".

3. Hunting scene with riders. The Emperor is in silver with bird on right hand. Fifteen horsemen and six on foot. Flowing stream and rocks in background, and two large trees which extend on margin. Height of painting, $9\frac{1}{8}$ "; width, $8\frac{1}{8}$ ".

4. Battle scene on gold hill. Warriors on horseback engaged in fierce encounter. Two men decapitated. Blue stream in foreground where two horses are crossing—one silver, and the other black. Design of tree extends into left margin. Height of painting, $11\frac{3}{8}$ "; width, $7\frac{3}{8}$ ".

5. Entertainment of royalty by skillful dancers and musicians. Elaborate blue and gold decoration on wall, and two small windows at upper corners of room, with women looking out. To the left, a panel with window above and two figures standing below on blue and white rug. Above text, a view of domes, with tree foliage and black birds. Height of painting, $12\frac{1}{2}$ "; width, 8".

(Continued on next page)

Miscellaneous

1590. (Continued)

6. A confused battle scene on gold bank. Men shooting from fortress at upper left. Men on horseback in foreground, with bows and arrows, advance from right toward enemy. Red tree at upper right extends on to margin—trumpeters stand near it. Across bottom of picture is a rising bank of pink and blue forms.

Height of painting, $10\frac{7}{8}$ "; width, $7\frac{3}{4}$ ".

7. Scene similar to miniature No. 4. Battle scene on gold hill with blue stream at bottom. Picture extends into right margin.

Height of painting, $10\frac{3}{4}$ "; width, $7\frac{7}{8}$ ".

8. Fighting in front of low buildings which are on right, behind gold slope. One man in foreground kneels on opponent, and turning, slashes head of oncoming white horse. Men watch encounter from beyond hill top.

Paper torn at left—in sky.

Height of painting, $10\frac{1}{2}$ "; width, 8".

9. The entertainment of royalty seated under large white tree. Women standing or seated. Musicians and dancers in garden. An interior scene is introduced to the left, with king and queen in silver and gold, seated on cushions listening to music. Large design on wall, and dome above. Small standing figure below, with background of white and blue. Picture extends on left and upper margins.

Height of painting, $12\frac{1}{8}$ "; width, $8\frac{1}{4}$ ".

10. Interior scene with entertainment. King on throne with bird perched on shoulder. Dignitaries seated near. Dancers and musicians on pink rug. Walls elaborately designed. A white tree, which extends behind building, up into top margin,—is seen through open door. In right margin, narrow panel with two windows and door—figures at each.

Paper torn along left border.

Height of painting, $12\frac{1}{4}$ "; width, $8\frac{3}{8}$ ".

(Note: Curious spacing of text on opposite page.)

11. Battle scene on lavender slope;—blue stream in foreground and red tree at top of hill extending into upper margin. Rider on black horse in centre, being beheaded. Two bodies, and camel with rider, in stream.

Height of painting, $11\frac{5}{8}$ "; width, $7\frac{3}{4}$ ".

12. Continued battle on gold hillside. Two streaky trees at upper left, extending into margins—one of the trees mahogany color, the other gray. White patch of ground, and blue stream at lower left.

Height of painting, $12\frac{1}{4}$ "; width, $8\frac{1}{4}$ ".

13. Interior scene with emperor on throne. On large red and blue rug before him are dancers and musicians. Two heads at windows above—and in right margin an exterior view of domed building. Trees and birds in top margin. Black horse at lower right corner.

Height of painting, $12\frac{3}{8}$ "; width, $8\frac{1}{2}$ ".

(Concluded on next page)

Miscellaneous

1590. (Concluded)

14. An emperor on his throne in a room with walls elaborately designed in red, gold, and blue. Open doorway in center, showing flowering trees beyond. In foreground a composite elephant is in center of dancing procession. Four men stand at door on lower right and above them at window, two others. Miniature rubbed and restored.

Height of painting, $12\frac{1}{8}$ "; width, $8\frac{1}{4}$ ".

15. Battle scene. Men on horseback meet near stream on gold slope. Two opponents in centre have long spears—the others, bows and arrows. Three camels with riders. On upper left is gray tree with black bird—and in center, a mahogany tree, both of which extend into margin.

Height of painting, 12"; width, $7\frac{7}{8}$ ".

16. Continuation of a battle. Horsemen dotted over entire gold field, fighting desperately. They approach from all sides, and beyond hilltop are trumpeters, banners, and camels. Light blue stream and white rocks in foreground. Color of sky nearly gone.

Height of painting, $9\frac{5}{8}$ "; width, $8\frac{3}{8}$ ".

17. Two generals meet at center of picture in combat. The man with long spear pierces through enemy, as enemy with sword slashes spearman's throat. Elaborate blankets on horses. Two trees at top of bank, extending into margins.

Height of painting $12\frac{5}{8}$ "; width, $7\frac{7}{8}$ ".

18. Desperate encounter between two men at entrance to small palace. Four ladies watch from window above. Spectators at right, below tree into which one man climbs. Silver stream at bottom of picture. Row of onlookers at top of bank, behind palace. Pale tree extending into margins—on left an exterior view of building with window above and doorway below, where two attendants stand with horses.

Height of painting, $11\frac{7}{8}$ "; width, $8\frac{3}{8}$ ".

Miscellaneous

1591.

One Manuscript, Shah Namah, or History of the Kings, by Firdausi. In two Volumes in one Folio. Persian. A. D. 1530.

Binding. Red-brown embossed leather with border of gold tooling. Outer sides of binding similar. Book plate of James Caulfeild on interior of cover.

Size, $15\frac{1}{2}$ " x $9\frac{1}{2}$ ".

Manuscript. Paper deep cream color stained and pieced. Text written in columns. Pages showing miniatures have marginal design in gold. Opposite pages have similar marginal designs and illuminated bands between columns of text. Small intersecting illuminated bands of text throughout volume. Marginal notations. Colophon in red and black on first page of volume, two seals and inscriptions on following page.

Decorations. Illuminations. Large blue and gold double page illumination following colophon. White text in central oval space on each of the illuminated pages. Border repaired. Diagonal text, with triangular design in color, on pages facing miniatures No. 12, 17, 18, 20, 27 and preceding No. 32.

Unwan on page following miniature No. 2, illuminated in color on gold ground. Text below unwan, and on opposite page, shows interlinear illuminated designs. Gold marginal designs.

Miniatures. Thirty-two—two of them double page.

Painted on paper in color.

1. Double page.

A: Shah on throne, angels, ministers, and demons near him. In foreground, wild animals of every description, reclining. A phoenix above in deep blue sky. Miniature damaged and repaired, colors rubbed.

Elaborate border of medallions on three sides, corresponding with border of opposite miniature.

Height of painting, 10"; width, $5\frac{1}{4}$ ".

B: Young prince on throne with procession of large animals and flying angels behind him. Angels in foreground entertaining him with refreshments, music, and dancing. Paint rubbed.

Similar border as on miniature A.

Height of painting, $10\frac{1}{8}$ "; width, $5\frac{1}{8}$ ".

2. Six men seated before their king, conversing. One of them holds gold bottle and cup which he offers to king. Blue and white panels behind them around doors. Cushion on rug in centre holding golden casket.

Height of painting, $6\frac{1}{4}$ "; width, $4\frac{1}{2}$ ".

3. The lover is about to climb to balcony where stands his lady with attendant behind her. Landscape beyond, of lavender and green slopes with flowery bushes and gold sky. Paint rubbed.

Height of painting, $7\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

4. A woman seated on couch, giving birth to child. Women attendants aiding her, one of them holding golden bowl in which infant shall rest. Physician and royal parent consult.

Height of painting, 6"; width, $5\frac{1}{8}$ ".

(Continued on next page)

Miscellaneous

1591. (Continued)

5. A warrior, who wears white animal head over helmet, has just slain dragon, decapitating him. Landscape with rock and purple hill and small winding stream in foreground. Warriors on opposite side of hill watch the fight. Large green tree in background at centre.

Height of painting 7"; width, $5\frac{1}{4}$ ".

Note: Stain of red paint on opposite page.

6. Combat between warrior and white monster—in cave under lavender rocks. Two horses and attendant in red, await under beautiful large maple tree with yellow and green foliage.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

7. Death of one warrior, by another who is on his knees—grief stricken. Sohrab killed by Rustam. Groups of men of either side behind them mourning the tragedy. Two horses with attendants in foreground.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{8}$ ".

8. A royal personage in white on black steed, rides through flames of gold. Lady and attendant watch from upper balcony of house on right. A nobleman sits below. Four men await in distance.

Height of painting, $6\frac{1}{2}$ "; width, $5\frac{1}{4}$ ".

9. A polo match. Musicians in background with drums and trumpet. Long lavender field with goal posts.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{4}$ ".

10. An execution takes place in landscape of hills and rocks, with groups of onlookers. Man in red kneels behind condemned man holding him by his hair and cutting off his head with knife. A second participant holds receptacle to catch dismembered part.

Height of painting, $7\frac{1}{4}$ "; width, $5\frac{1}{8}$ ".

11. Three men on horseback fording a river. On far bank a green tree, pale lavender slope, and warriors.

Height of painting, $7\frac{3}{8}$ "; width, $5\frac{1}{8}$ ".

12. Warrior carrying an arm of dark-skinned opponent who is dying on distant white hill, comes to report of the killing, to horseman in yellow and blue. Group of men at upper right. Green tree in centre at top.

Height of painting, $7\frac{3}{8}$ "; width, $5\frac{1}{8}$ ".

13. A warrior pursuing two others. He has caught hold of the tail of one of the horses, much to the disgust of the rider. Third man shooting arrow. Groups watching in background.

Height of painting, $6\frac{5}{8}$ "; width, $5\frac{1}{4}$ ".

14. Monster on horseback has lassoed rider behind him and is dragging him from his horse. Warriors sound trumpets in background.

Height of painting, $6\frac{1}{4}$ "; width, $6\frac{1}{8}$ ".

15. A fight with spears and clubs. Pursuit on horseback. Four men appear against blue sky, one carrying tall standard with pennant which extends above text at top of page.

Height of painting, $5\frac{1}{2}$ "; width, $5\frac{1}{8}$ ".

(Continued on next page)

Miscellaneous

1591. (Continued)

16. Two leaders approach each other on horseback in centre of picture. Interesting rock formation with trees and gold sky in landscape. Two attendants in foreground. Armies behind hill on either side, their men trumpeting. Height of painting 9"; width $5\frac{1}{8}$ ".

17. Three riders crossing river where boys are swimming. Background of hills with warriors on either side in attendance. Head of monster, red and blue—at lower left corner—under purple rocks. Height of painting, 8"; width, $5\frac{1}{8}$ ".

18. A reception with feasting. In the centre, like a picture within a picture, the king sits on throne with two attendants standing. Border around him enclosing this scene, outside of which is an open terrace where dignitaries are seated. Beyond, landscape with trees and flowering bushes. Two birds flying against gold sky. Height of painting, 9"; width, $5\frac{1}{8}$ ".

19. A lull in the fighting while the two armies approach each other on light flowering hillside. Light brown rocks in foreground. Green tree and attendant warriors on either side, in background.

Height of painting, $8\frac{3}{4}$ "; width, $5\frac{1}{8}$ ".

20. A noble warrior has dismounted and sits on ground roasting a pig over fire. Bottle beside him, cup in hand. Horse grazes near stream. Groups of men watch from beyond lavender hill.

Height of painting, $7\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

21. The noble warrior is startled by approach of phoenix. The bird is of brilliant coloring and approaches the man who sits near rocks under large maple tree. Narrow stream winds through green banks.

Height of painting, $9\frac{7}{8}$ "; width, $6\frac{1}{2}$ ".

22. Encampment of caravan. The king in red, seated before his tent, receives a gray bird. Attendants guard horses, camel, donkeys,—and erect canopy in background. Green curving bank in foreground, with narrow stream.

Paint rubbed in parts.

Height of painting, $8\frac{1}{4}$ "; width, $5\frac{1}{4}$ ".

23. A fight taking place at which there is terrible slaughtering. A prisoner in foreground has red cord tied about his neck and is held captive by man in blue and green. Lavender hill and blue sky with four figures against it,—one a bugler. Battle continues.

Height of painting, $8\frac{1}{8}$ "; width, $5\frac{1}{4}$ ".

24. Four people watching a man attacked by and defending himself from two lions. In the centre of lavender ground, stands throne with crown in it. Turbans Turkish in character.

Height of painting, $6\frac{1}{8}$ "; width, $5\frac{3}{8}$ ".

25. Entertainment of a noble youth, by slender maiden in dark blue. She offers him wines, and two women musicians play before them. Red fruits in dishes on bank. Behind them their two horses, held by attendants. An armed warrior, in margin of page, approaches and salutes the honored guest.

Height of painting, $6\frac{1}{2}$ "; width, $5\frac{1}{8}$ ".

(Concluded on next page)

Miscellaneous

1591_A (Concluded)

26. Two men hanging by their feet, from a large maple tree. A woman on either side stands contemplating the tragic scene. Below, stand two men gesticulating. Dull, dark green, flat expanse of ground, with flowers. Gold sky. Height of painting, $7\frac{1}{8}$ "; width, $5\frac{1}{8}$ ".

27. Lovers, with arms entwined, are seated on a floor with open door behind them, showing brownish olive ground and clumps of growing flowers. Interior of room elaborately panelled. Two women attendants stand, and two women musicians play, kneeling in foreground with lighted candle between them. Dish of fruits in centre of floor. Height of painting, $8\frac{1}{2}$ "; width, $5\frac{1}{8}$ ".

28. Two horsemen approach closed gates and walls of fortress, trying to kill defenders with arrows. Defenders on top of wall, fling back rocks at assailants. Height of painting, $7\frac{5}{8}$ "; width, $5\frac{1}{8}$ ".

29. Battlefield with dead and wounded. One man decapitated and armless. Two horsemen still fighting desperately. Groups of onlooking warriors beyond yellow hill, in valley. Tree in centre above. Two other horsemen in foreground,—one wounded in the head. Height of painting, $6\frac{3}{4}$ "; width, $5\frac{1}{8}$ ".

30. King seated on throne in garden with attendant holding red fan, behind him. Tall cedars and flowering bushes back of garden. Five warriors approach king. On opposite side of small stream, a man in red kneels. Reds and darkest blues restored. Greens rubbed and retouched. Paint cracked.

Height of painting, $8\frac{1}{4}$ "; width, $5\frac{1}{8}$ ".

31. Two antagonists approach each other on horseback in a pale yellow field. One of them has cut off the head of his opponent's horse. Both swords raised. Groups of onlookers in distance. Brownish rocks in foreground. Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

32. Double page.

A: Princes on horseback approach from right and left, hunting wild animals. One man in foreground on right is being devoured by lion.

B: A prince in red, on a blue horse, has a bird perched on his finger. Before him attendant leads dog. In foreground there is another horseman, behind him an animal, riding on a horse. Fine distant gold hill—blue sky with large bird flying and white clouds.

Height of painting, A, 10"; width, $5\frac{1}{2}$ ".

Height of painting, B, 10"; width $5\frac{1}{8}$ ".

Border of blue and gold on three outer margins of each page. Paint rubbed badly, on border and on miniature.

Seal and inscriptions on back of left miniature.

Miscellaneous

1592.

**One Manuscript, by the poet, El Nezami, of Tebriz.
Persian.**

Binding—brown leather with sumptuous embossed design. Large central gold design showing blue medallion, and border of perforated brown leather over blue ground. Outer sides of binding, including additional flap, similar in design. Binding damaged and partly restored with strips of black leather. Color darkened. Interior of covers lacquered—a red-gold design on black ground.

Size $12\frac{1}{2}$ " x $7\frac{3}{4}$ ".

Manuscript. Paper café-au-lait color, stained and patched. Text in four columns, intersected by illuminated bands of blue script. Text occasionally written in diagonal form. First and last pages of volume covered with inscriptions.

Decorations. Illuminations. Double page detailed illumination in blue and gold on two pages preceding text.

Paper worn.

Two circular stamps on second page following illumination.

Unwans.

Five blue and gold illuminated unwans—on the following pages.

1st unwan on first page of text.

2nd unwan on page following miniature No. 7.

3rd unwan on page following miniature No. 11.

4th unwan on page following miniature No. 19.

5th unwan on page following miniature No. 23.

Miniatures—Twenty-five.

Painted on paper in color.

1. Horsemen are hunting wild animals. Five spirited horses, one being torn by lion. Riders and men standing in background, some executed with great detail, as are also the animals. Landscape of white hills with flower tufts and small tree against green-gold sky.

Height of painting, $7\frac{1}{4}$ "; width, $5\frac{5}{8}$ ".

2. Bathing scene. The interior of a bathhouse with tiled floor and pool in centre. Fourteen figures in scene. Three doors at back and arched high walls.

Height of painting, $7\frac{1}{2}$ "; width, 6".

3. A charming landscape in soft golds, yellow-greens, pinks, and fine black. Hill and valley with dark stream in foreground. Shirin is bathing; her clothing on bank and on flowering tree;—and her black horse drinking in stream. A prince, Khusrau, discovers her. He is on a white horse and approaches from right over top of cream colored hill.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

4. Battle scene—the king on white elephant approaches while fighting continues. Drums and trumpets sound. Two banners in upper margin, above picture;—the ground covered with dead and wounded.

Height of painting, 9"; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1592. (Continued)

5. A fantastic scene among pink rocks and hill, flowering valley and gold sky. A lady and her black horse are being carried on the shoulders of a man, along a tiled roadway. They are followed by groups of ladies on horseback, in foreground and beyond pink hill. Preceding them a youth walks with long red staff. On right of miniature, against rocks, a small picture inserted in delicate blue outline.

Cracks across miniature.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

6. A hexagonal tower with observatory from which six ladies watch scene below in garden and on hill. To the right a small domed building, at the doorway of which sits a young man looking at ladies in tower. Men seated in enclosure and standing beyond red balustrade. Gold hill with blossoms,—at summit of which two horses being led by attendant. Blue sky with clouds.

Paint rubbed in parts—text blurred.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".

7. Tent scene at night with purple hill and gold stars beyond. Two tents with white ropes stretched across picture, a festive party beneath them. The Sultan in green and red, sits to the right, his wives near him, seated or standing. Refreshments on rugs before them. A group of dignitaries listen attentively to harp and tambourine players. Color and use of gold, sparkling. Fine detail work.

Paint rubbed in places.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{3}{4}$ ".

8. Interior scene. School in session in two adjoining rooms. Teacher in foreground admonishing pupil with raised stick. Above the school room rises a tower with lookout, where man in yellow stands. To the right three figures on a balcony with open doorway. Man in red at door below.

Color rubbed in parts.

Height of painting, $10\frac{1}{4}$ "; width, $5\frac{7}{8}$ ".

9. Landscape of green and gold. A garden with eight slender figures wandering among flowers and tropical trees. They are gathering the flowers near a stream. Hills white-topped against gold sky with blue and pink clouds.

Paint rubbed, crack across left part of miniature.

Height of painting, $6\frac{5}{8}$ "; width, $5\frac{1}{4}$ ".

10. Battle scene. Camels and horses with their riders. Drums and trumpets at top of hill—and in centre against blue sky, a half naked dark skinned man about to hurl a rock at enemy. Headless figures in foreground. Long spears used—also bows and arrows.

Height of painting, $7\frac{7}{8}$ "; width, $5\frac{1}{2}$ ".

11. Tent scene with people being annihilated by wild animals. Man in green kneels before dead lady, pouring liquid from gold bottle, on her eyelids. Beyond tents, men and women wait in consternation.

Paint rubbed.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{2}$ ".

(Continued on next page)

Miscellaneous

1592. (Continued)

12. Black and gold. Five strange figures in dark gowns, partaking of refreshment in gray walled room. Tall lit candles in centre, and beyond, an open door showing distant view in black and green. Dome extending beyond text, in upper margin.

Height of painting, $8\frac{1}{2}$ "; width, $3\frac{7}{8}$ ".

13. Terrace scene of gold and yellow, with a small open building of gold mosaic in which are seated the sultan and lady. Before them, ten attendants. Doorway in enclosure leading out to garden and distant stretch of land. Blue sky and clouds.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".

14. Interior, with figures all in yellow-green. Ladies entertaining a man seated on cushions in further room. Balcony and doorway at right—two ladies above, two men below. A triangular roof balcony with dome, at top of page, above text.

Height of painting, 10"; width, $5\frac{3}{4}$ ".

15. A red pavilion on mosaic terrace, with garden and blossoming trees beyond. Two figures lean against the enclosure. Musicians and attendants in foreground, and two figures are seated in pavilion with doorway open at rear. Fine gold in sky.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{1}{4}$ ".

16. Green interior of palace with ladies entertaining royal guest. Refreshments and music before him. Upper balcony and doorway below on left of picture showing four figures. Dome above text at top of page.

Height of painting, 10"; width, $5\frac{3}{4}$ ".

17. Pavilion in pinks and browns with flowering bushes and golden sky beyond. Eleven ladies entertain prince who sits in pavilion.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{3}{8}$ ".

18. A king is being entertained on a white pavilion with figures all in white or gray—gold sky and trees beyond railings. A man works near stream beyond open gate.

Picture slightly stained in foreground.

Height of painting, $7\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

19. Mahomet riding a human-headed horse. He is surrounded by gold flames and rides through space—angels surrounding him,—all of them floating through deep blue and gold sky.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{5}{8}$ ".

20. Furious battle scene in foreground, between black and white men, on cream colored hillside. Further away on right, the chief of the blacks, elaborately throned on elephant—approaches with heralding of trumpet. Opposing leader is on horseback at left, both horse and rider in coats of mail. Green banner at left, red one with blue streamers, at right.

Height of painting, 9"; width, $6\frac{1}{2}$ ".

(Concluded on next page)

Miscellaneous

1592. (Concluded)

21. Garden scene. Two men surrounded by low screens, one of the men examining a painting which he holds. Before them, on the terrace, are a group of attendants,—and to the right, is a palace where two ladies are at upper window, looking down, and two men approach from below, carrying gold vessels. Blossoming tree in distance where ladies stand. A bird is in dark pool in the foreground.

Height of painting, $7\frac{3}{8}$ "; width, $5\frac{3}{8}$ ".

22. Hunting scene on gray flowering slope. In centre of picture are three deer wounded by horsemen. Over top of hill four men, two on horseback, approach with birds.

Bright blue sky.

Height of painting, $6\frac{3}{4}$ "; width, $5\frac{3}{8}$ ".

23. A landscape with figures. In the deep green flower garden two men with flaming haloes sit near a stream, their horses standing near. Behind them rise purple hills with horsemen approaching, their white turbans and richly colored coats sparkling against black sky.

Height of painting, $6\frac{1}{2}$ "; width, $5\frac{3}{4}$ ".

24. A circular group of dignitaries in discussion before their aged ruler who sits on pink rug. Scene screened from low rising light hills, among which ride group of horsemen beyond stream. Green tree in centre.

Height of painting, $6\frac{3}{4}$ "; width, $5\frac{7}{8}$ ".

25. Bathing scene in foreground. Men and women together in dark water. Sailboat with red pennant, at left. In the distance beyond rocks and hills, eight men watch the bathers. A tent is pitched to the right. Deep blue sky.

Height of painting, $7\frac{1}{2}$ "; width, $5\frac{3}{4}$ ".

Miscellaneous

1593. **One Manuscript, Kitab ul Khamsah or Book of the Five Great Poems, by Abd-ur-Rahman Jami. Persian. Hegira 955-956.**

Consisting of:

1. Tuhfat ul'Ahrar.
2. Subhat ul Abrar.
3. Yusuf u Zulaikha.
4. Laili u Majnun.
5. Khirad Namah i Iskandari.

Binding. Seal brown original leather covers, with embossed border, corner designs, and central design, in gold. Designs similar on covers and on extra flap. Interior of covers and flap show perforated brown leather design over color.

Size, $11\frac{1}{8}''$ x $7\frac{1}{2}''$.

Manuscript. Paper deep cream color, stained. Text exquisitely written in four columns with border of gold lines surrounded by line of blue. Bands of script in color, intersect two central columns of text.

Decorations. Illuminations. Beautifully illuminated double title page with outer border of gold and blue, and inner border of narrow decorated bands. Text in central illuminated rectangle. Blue of outer border rubbed.

Unwans. Four finely illuminated blue and gold unwans with text of different colors in central designs. Blue text in first unwan. White text with design in black, in both second and third unwans. Dark blue text in fourth unwan.

Jami was the last of the great classical poets of Persia.

INDEX

AMERICAN PAINTINGS, DRAWINGS AND SKETCHES

1, 2, 3, 4, 5, 6

Gari Melchers	2
Sailor and Sweetheart (Oil)	2
Willard L. Metcalf	3
The Old Church, Deerfield (Oil)	3
The White Lilacs (Oil)	3
Charles A. Platt	4
The Mountain (Oil)	4
Albert P. Ryder	5
The Red Cow (Oil)	5
Abbott H. Thayer	1
Winter Dawn on Monadnock (Oil)	1
Winged Figure (Oil)	1
A Prize Bull (Oil)	1
James McNeill Whistler	6
Cremorne No. 3 (Oil)	6

ORIENTAL PAINTINGS

Chinese	7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79
Artist unknown	11, 14, 65, 79
Chang Hsüan, attributed to	7
Chang Kuei, attributed to	33, 34
Chang Sêng-yu. The Six Dynasties. (Chō-sō-yu—Japanese name), attributed to	46
Chao Ch'ang, signed	66
Chao Ch'ang, attributed to	46
Chao Ko-ching, attributed to	59
Chao Shuo-chih, attributed to	52
Chao Ta-nien (also called Chao Ling-jiang), attributed to	25
Cheng Chien, attributed to	40
Chen-wei, attributed to	32
Ch'en Chu-chung, attributed to	28
Ch'ên Yung (also known as So-wêng; inscription, detached, bears his seal), attributed to	75
Chiang Kuan-tao (also known as Chiang Tsan), attributed to	10, 42
Chiao Chung-chang, attributed to	77
Chien Yi, attributed to	59

Ching Hao (?) (also known as Hung Kussu). The Five Dynasties, attributed to	12
Ch'ien Hsüan (also known as Ch'ien Shunchü and Ch'ien Yu-tan, and "Man of the Jade Pool and Roaring Torrent"). (Sensen—Japanese name) attributed to	34
Chou Fang (also known as Chong Yuan and Chung-lang) A. D. 780-805, of the T'ang Dynasty, attributed to	16
Chou Wên-chü, attributed to	22
Chü Hsi, attributed to	55
Chu Kû-yu (Kō-ssü Tapestry), attributed to	8, 9, 13, 33, 46
Fan K'uan (also known as Fan Chung-li and Fan Chung-chêng.) (Hankwan—Japanese name) attributed to	7, 44, 59
Fang Lung, attributed to	76
Fon Fon-how, signed	11
Fu Wên-yung, attributed to	32
Han Huang, attributed to	20
Han Kan (Kan-kan—Japanese name), attributed to	19, 78
Han Yu, attributed to	57
Hsia Kuei (also known as Hsia Yu Yu). (Ka-kei—Japanese name), signed	43, 47
Hsia Kuei (also known as Hsia Yu Yu). (Ka-kei—Japanese name), attributed to	27, 50, 68
Hsu Chi-chang, signed	61
Hsü Ch'ung-chü, (grandson of Hsü Hsi), attributed to	52
Hsü Hsi. The Five Dynasties. (Joki—Japanese name), attributed to	22
Hsü Shi-chang, attributed to	28
Hsü Tao-ning, signed	49
Hsü Tao-ning, attributed to	8
Hu Huan, attributed to	51
Hu Shun-chen, attributed to	54
Hu Yen-lung, attributed to	62
Huang Chu-pao, (son of Huang Ch'üan and brother of Huang Chu-shih and Huang Chü-t'sai). The Five Dynasties, attributed to	26
Huang Chü-tsai (Kō-ssü Tapestry), signed	12
Huang Chü-t'sai (son of Huang Ch'üan and brother of Huang Chu-pao and Huang Chu-shih). The Five Dynasties, attributed to	26, 40, 60
Huang Ch'üan (official title Huang Chien). The Five Dynasties. (Wō-sen—Japanese name), attributed to	37, 55
Hui Tsung, the Emperor (Kisō Kōtei—Japanese name), attributed to	27
I Yüan-chi (I-gen-kitsu—Japanese name), attributed to	63
Kao Fang-shan, attributed to	11
Kao Tsung, Emperor, signed by	49

INDEX

ORIENTAL PAINTINGS—Continued

Kuan Hsiu, a priest (also known as Chiang). Late T'ang and early Five Dynasties. (Zengetsu or Kwankiu—Japanese names), attributed to	10, 21
Kuan Tung. The Five Dynasties, attributed to	13
Kung K'ai, attributed to	71
Kuo Chien-yu. The Five Dynasties, attributed to	23
Kuo Chou-chang, attributed to	8
Kuo Chung-shu (also known as Kuo Shu Sien), attributed to	44
Kuo Hsi (also known as Kuo Ho-yang). (Kwakki—Japanese name), attributed to	25, 37
Li Ch'êng (also known as Li Ying-ch'iu) (Ri-sei—Japanese name), attributed to	12, 65
Li Ch'êng (also known as Han-hsi and as Li Ying-ch'iu). (Ri-sei—Japanese name), signed	39
Li Han-hsi, (signed also with the artist's other name, Li Ch'êng, in seal form). (Ri-sei—Japanese name), signed	45
Li Lung-mien (also known as Li Kung-lin). (Ri-riu-min—Japanese name) attributed to	35, 64, 66, 67, 69
Li Sh'êng (also known as Li Chien-lu). The Five Dynasties, attributed to	20
Li Ssu-hui, attributed to	55
Li T'ang (also known as Li Hsi-ku). (Ri-tō—Japanese name), attributed to	29
Liang Kai, attributed to	60
Lin Chun, Imperial Painter. (Rin-ki—Japanese name), attributed to	31
Lin Hsueh, signed by	63
Liu Kuan-tao, attributed to	35
Liu Li-chung, attributed to	61
Liu Sung-nien (official title Tai-chai, "Golden Girdle"). (Riushonen—Japanese name), attributed to	29
Lui Kuan, attributed to	57
Ma Ho-chih, signed	48
Ma Ho-chih, attributed to	30, 73
Ma Lin (son of Ma Yüan). (Barin—Japanese name), signed	9
Ma Yüan (Ba-yen—Japanese name), signed	52, 54
Ma Yüan (Ba-yen—Japanese name), attributed to	10, 43, 50
Mi Fei (also known as Mi Nan-kung and as Mi Yüan-chang, from the place of his birth). (Bei-gensho—Japanese name), signed	58
Mi Fei (also known as Mi Nan-kung and Mi Yüan-chang). (Bei-gensho—Japanese name), attributed to	53

Mu Ch'i (also known as Fa Ch'ang) a Buddhist Priest. (Mokkei—Japanese name), attributed to	31
Ni Tsan (also known as Ni Yun-lin—"Li of the Cloud Forest"—and by other names), signed	68, 77
Pien Luan, attributed to	7, 40
Po Liang-yu, attributed to	63
Sheng Ssu-yen, attributed to	56
Su Shih (also known as Su Tung-p'o). (Sotoba—Japanese name), attributed to	24
Tai Sung, attributed to	17, 18
Tai Yuan, attributed to	58
T'ang Shu, attributed to	58
Ting Yeh-fu, attributed to	36
Ts'ui Po, attributed to	56
Tung Yüan (also known as Tung Pê-yuan), attributed to	47, 48
Wang Chin-chien, attributed to	13
Wang Hsia, attributed to	45
Wang Hsiao, attributed to	62
Wang Kuan (also known as Wu Tao-tzü the younger), attributed to	60
Wang Ning, attributed to	62
Wang Shên (also known as Wang Hsen (?) and Wang Tsin-ching), attributed to	23, 41, 61
Wang Wei (also known as Mo Keih). (Omakitsu Oi—Japanese name), attributed to	15
Wang Wei of Mo Chi (also known as Wang Mo Chi). (O-i—Japanese name), signed	70
Wei Yen, attributed to	21
Wen Yu Ko (also known as Wen Tung Hao and as "Gentleman of the Stone House"), signed	41
Wu Tao-tzü (also known as Wu Tao-yüan). (Go Doshi—Japanese name), attributed to	36
Wu Tsin-chen, attributed to	51
Yang Pu-chih (or Yang Pu-tzu), attributed to	9
Yang Sheng, attributed to	42
Yen Chi-ping (son of Yen-chung). (Enji-hei—Japanese name), attributed to	30
Yen Tê-chien, attributed to	53
Yen Wên-kuei, attributed to	38

ORIENTAL POTTERY

Chinese	81, 82, 83, 84, 85, 86, 87, 88, 89, 90
Ch'in (?)	81
Han	81, 82, 84, 90
Sung	83, 84, 85, 86, 87, 88, 89, 90
T'ang	82, 86
Korean	82, 83
Korai	82, 83
Babylonian	83

INDEX

MISCELLANEOUS

Bronze	95, 99, 100, 101, 102, 103, 123, 124, 125, 126, 127, 129
Chinese	95, 99, 100, 101, 102, 103, 123, 124, 125, 126, 127, 129
Chou	
Han	99, 100, 101, 102, 123, 124, 125, 126, 127, 129
Period Unknown	124
The Six Dynasties	99, 100, 129
T'ang	95, 103
Wei	95
Horn	98
Chinese	98
Ming	98
Iron	130
Chinese	130
Tsing (Chin)	130
Jade	91, 92, 93, 94, 95, 96, 97, 103, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 130
Chinese	91, 92, 93, 94, 95, 96, 97, 103, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 130
Chou	91, 93, 94, 95, 96, 97, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 121, 122, 123
Han	91, 103, 111, 113, 119, 120, 121, 122
Hsia	91, 92, 93, 94, 95, 97
Period Unknown	116, 117
Sung	91
Wei	130
Lacquer	131
Chinese	131
Ming	131
Manuscripts	132, 133, 134, 135, 139, 140, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217
Arabic	135

Coptic	133, 134, 135, 140
5th Century	133, 134, 135, 140
Greek	132, 133, 135, 139, 140
4th Century	140
5th Century	132
6th Century	133
8th Century	139
Persian	184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217
15th Century	192, 193
16th Century	194, 195, 196, 197, 198, 199, 200, 201, 202, 206, 207, 208
17th Century	188, 189, 190, 191
Abd-ur-Rahman Jami	217
El Nezami	213, 214, 215, 216
Firdausi	203, 204, 205, 209, 210, 211, 212
Marble	104
Chinese	104
The Six Dynasties	104
Miniatures	136, 137, 138, 139, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183
Byzantine	136, 137, 138, 139
Indian	141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164
Delhi	145
Mir Katan Khan	155
Mogul	141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 161, 162, 163, 164
Rajput	143, 157, 159, 160
Persian	143, 160, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183
Artist Unknown	164, 165, 166, 167
Mir Ali	143, 160
Riza Abbazi	166

INDEX

MISCELLANEOUS—Continued		Chinese	97, 128
	Valmiki 167, 168, 169, 170, 171, 172,	Chou	128
	173, 174, 175, 176, 177, 178,	Han	128
	179, 180, 181, 182, 183	T'ang	97
Pewter	100	Stone	102
Chinese	100	Chinese	102
The Six Dynasties	100	Han	102
Silk	102	Wood	98, 101
Persian	102	Chinese	98
15th Century	102	Ming	98
Silver	97, 128	Japanese	101
		Ashikaga	101

Whereas, on the 5th day of May, A. D. 1906, CHARLES L. FREER, of Detroit, Michigan, by an instrument in writing executed by him, granted and conveyed unto the SMITHSONIAN INSTITUTION certain art objects belonging to him and enumerated in the printed inventory attached to and made a part of said instrument; and later, during his lifetime, pursuant to a provision in said instrument and subject to the terms and conditions thereof, granted and conveyed certain other art objects belonging to him, enumerated in the printed inventories attached to the various instruments of conveyance; and

Whereas, said CHARLES L. FREER departed this life on September 25th, 1919, leaving a last Will and Testament under which he made several bequests to the said SMITHSONIAN INSTITUTION, and among them a bequest of certain art objects referred to in said last Will, which are particularly enumerated in the printed inventory hereunto attached and made a part hereof, marked "Appendix IX."

Now, Therefore, the undersigned Executors of said last Will, in fulfillment of the said bequest, hereby transfer and set over unto the said SMITHSONIAN INSTITUTION, to become a part of the FREER COLLECTION, so-called, the art objects in said inventory set forth.

In Witness Whereof, said Executors have caused this instrument to be executed this 20th day of October, A. D. 1920.

FRANK J. HECKER (L. S.)

CHARLES D. WALCOTT (L. S.)

DETROIT TRUST COMPANY,
By CHAS. P. SPICER, Vice President
*Corporate Seal of the
Detroit Trust Company.*

Executors of last Will and Testament of
Charles L. Freer, deceased.

SMITHSONIAN INSTITUTION hereby acknowledges receipt, from the Executors of the Will of CHARLES L. FREER, deceased, of all and singular the objects of art specifically enumerated in the printed inventory marked "Appendix IX" above mentioned, transferred to the undersigned by said Executors in fulfillment of the bequest thereof in the last Will and Testament of said deceased; to be held by the undersigned subject in all respects to the terms and conditions as set forth in said instrument dated May 5th, 1906, and in full satisfaction of the bequest with reference to said objects contained in said Will.

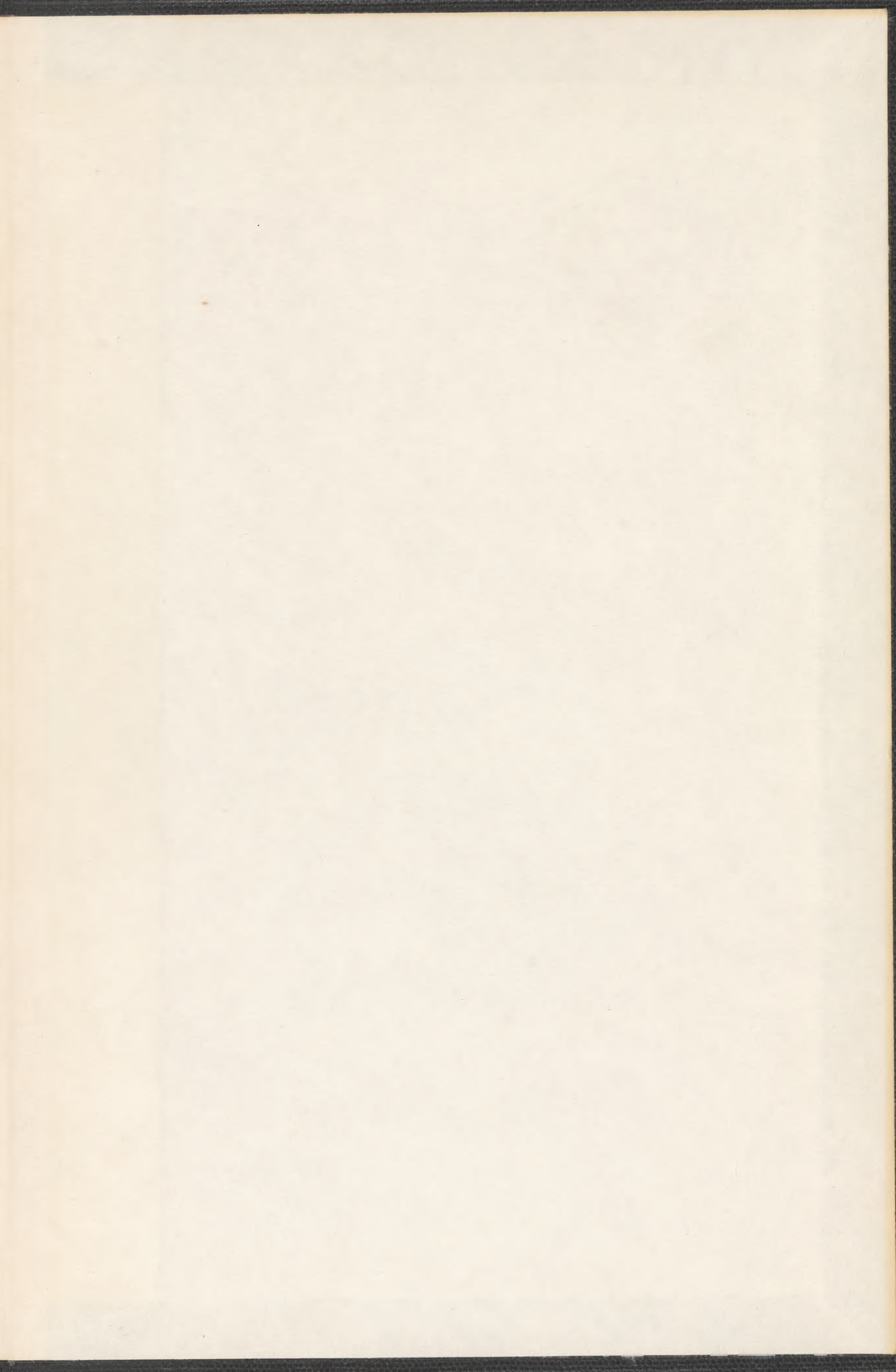
SMITHSONIAN INSTITUTION
By WILLIAM de C. RAVENEL
Acting Secretary

THE UNIVERSITY OF CHICAGO
LIBRARY
1215 EAST 58TH STREET
CHICAGO, ILL. 60637
TEL. 773-936-5000
FAX 773-936-5001
WWW.CHICAGO.EDU

THE UNIVERSITY OF CHICAGO
LIBRARY
1215 EAST 58TH STREET
CHICAGO, ILL. 60637
TEL. 773-936-5000
FAX 773-936-5001
WWW.CHICAGO.EDU

THE UNIVERSITY OF CHICAGO
LIBRARY
1215 EAST 58TH STREET
CHICAGO, ILL. 60637
TEL. 773-936-5000
FAX 773-936-5001
WWW.CHICAGO.EDU

THE UNIVERSITY OF CHICAGO
LIBRARY
1215 EAST 58TH STREET
CHICAGO, ILL. 60637
TEL. 773-936-5000
FAX 773-936-5001
WWW.CHICAGO.EDU



SMITHSONIAN LIBRARIES



3 9088 02030 1313